

Saturday 4 October 2014

# Amateur Photographer

**Five-star**

Our in-the-field report on the **Canon EOS 5D Mark II** shows why it's one of the best used bargains around



## **Royal** seal

Winning images from this year's RPS competition



## **Track** shots

Matthew Malkiewicz on his vintage steam-train odyssey



## **Pentax** 645Z

We test the most affordable medium-format DSLR yet

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## If you go down to the **woods...**

The essential guide to capturing great images of forests and woodlands

**APOY 2014** Win Olympus gear worth over £2,000 in our black & white themed round



*At the heart of the image*



Nikon School is a best in class photographic training facility located at our Nikon 'Centre of Excellence' in the heart of London, just two minutes from Oxford Circus. Equipped with the latest Nikon camera technology, the school is a creative, inspiring venue that gives rise to the best in photography. Courses run from Tuesday to Saturday and range from getting started with DSLR photography, to technique-specific courses and photography experience days. Book your course at [nikon.co.uk/training](http://nikon.co.uk/training).

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I have a confession: I suffer from dendrophilia. I've had it for as long as I can remember. Although it isn't contagious in the traditional sense,

photographers are especially susceptible to catching it. The most obvious symptom is a sense of enhanced well-being when in the proximity of woodland or forest. Yes, a dendrophile is a 'lover of trees'.

Trees make a fantastic all-year-round subject

for photographers, whether it's their stark, bare branches in winter, or backlit leaves glistening in the summer sun – and, of course, the coming autumn season is the most photogenic of all. But wooded areas, where groups of trees are clustered closely together, are more problematic. It can be difficult to find visually coherent compositions within the random mess of branches, leaves and undergrowth, but Russ Barnes is something of an expert at it. This week, on pages 10-15, he shares a few of his tips. **Nigel Atherton, Editor**

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## ONLINE PICTURE OF THE WEEK



© SLAVIK TEREBOV

### Katya by Slavik Terebov

Canon EOS 6D, 28-80mm, 1/100sec at f/5.6, ISO 200

This image by Slavik Terebov was uploaded to our Flickr group.

'The person you see in this image is called Katya,' says Slavik. 'I came across her one day as I was wandering around the streets with my camera. Katya was very bored as she had no one to play with. When I saw her, I knew she'd make a great portrait. I gave her a hat to wear and moved in close

so that her whole head filled the frame. The shadows you see are from a fence that was breaking up the light and highlighting certain areas on her face. I always find this kind of light incredibly expressive.'

If you'd like your images considered for our online picture of the week, you can upload your images to our Flickr group, Facebook page or website gallery.



## Win!

Each week we will choose our favourite picture posted on the AP Facebook and Flickr communities and the AP forum. The winner will receive a year's digital subscription to AP worth £79.99.

### Send us your pictures

If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

**Email** Email a selection of low-res images (up to 5MB of attachments in total) to [appicturedesk@timeinc.com](mailto:appicturedesk@timeinc.com).

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## NEWS ROUND-UP

The week in brief, edited by Chris Cheesman

### CM1 stunner

Panasonic stunned Photokina by announcing the Lumix DMC-CM1, billed as a connected device with a Leica DC Elmarit 28mm f/2.8 lens. The CM1 has a 20-million-pixel, 1in imaging sensor, a manual ring and 4.7in LCD touchscreen. It will feature an Android 4.4 operating system, 4K video, and can be used as a phone. It is not due out over here, though AP understands that Panasonic is monitoring its UK potential.



### Sony lenses

October will see the debut of a new Zeiss 16-35mm lens for Sony's E-mount system. The Vario-Tessar T\* FE 16-35mm f/4 ZA OSS wideangle zoom was joined at Photokina by the FE PZ 28-135mm f/4 G OSS lens – a motorised zoom optimised for video. The 16-35mm (£1,289) is available for pre-order, with the 28-135mm (£2,200) arriving in December.

### Fast compact

The Panasonic Lumix DMC-LX100 is aimed at the creative photo enthusiast seeking a bright lens, large imaging sensor and 'full' manual control. The high-end compact features a 16-million-pixel, micro four thirds imaging sensor borrowed from the GX7 CSC, plus 4K video and a 2.7-million-dot EVF. The £799 model is due in October.



### New Leica X

Photokina was the launchpad for a Leica X-series digital compact, featuring a 23mm f/1.7 lens. It also carries a 16.2-million-pixel imaging sensor and full HD video. The lens should deliver the equivalent of a 35mm lens in 35mm viewing-angle terms. The Leica X costs £1,550.



### SAS mission

The Samsung NX1 CSC boasts technology designed to automatically capture decisive moments of sports action. Aimed at advanced enthusiasts and professionals, the NX1 features Samsung Auto Shot (SAS), which uses 'advanced' algorithms designed to continuously track focus. The NX1, which includes an LCD on the top panel, will cost £1,299 (body only) and is due in mid-November.



For more Photokina news, visit [www.amateurphotographer.co.uk/tag/photokina](http://www.amateurphotographer.co.uk/tag/photokina). Full coverage will follow in AP 18 October



© EUGENE KANEV

## WEEKEND PROJECT

### Urban landscapes

Rolling hills, beautiful countryside and a striking sunrise or sunset are usually what spring to mind when you think of landscape images. Many photographers are guilty of overlooking the urban landscapes. However, providing they're composed correctly, scenes with structures can make excellent subjects.

It's best to look for buildings that have an interesting shape and to find scenes with strong leading lines that draw the eye across the image. The easiest way to do this is to use Google Maps and select Street View. This will allow users to search an area and find a suitable urban location. It's also worth noting that scenes will look great at night.

**1** If shooting subjects that are illuminated at night, then try shooting 30mins to an hour after sunset. This will usually mean you will capture the illumination but also keep some colour in the sky.

**2** Sometimes areas that are heavily illuminated by a light source will suffer from blown-out highlight areas. Taking bracketed exposures will ensure the best balance of dynamic range is achieved.



# BIG picture

The winners of the Astronomy Photographer of the Year are announced

◀ This image, shot in Kenya, is called 'Hybrid Solar Eclipse 2' and was taken by Eugen Kamenew from Germany. It took first prize in the People and Space category in the Astronomy Photographer of the Year 2014.

'This hybrid solar eclipse began at sunrise over the western Atlantic as an annular eclipse, in which the moon does not entirely block the sun, leaving a bright ring, or annulus, uncovered,' explains Kamenew. 'As the moon's shadow swept eastwards across the ocean, the eclipse became total.'

All of the winning images are on display at the Royal Observatory in Greenwich, London, and will run until February 2015. For more information, visit [www.rmg.co.uk](http://www.rmg.co.uk).

## Words & numbers

*Most things in life are moments of pleasure and a lifetime of embarrassment; photography is a moment of embarrassment and a lifetime of pleasure*

**Tony Benn**  
British politician

# 35.7%

Shipments of fixed-lens compact cameras fell 35.7% in July compared to the same month last year, according to Japan's Camera & Imaging Products Association



**3** Often urban landscapes are restricted by how far the photographer can move back from the scene in order to frame everything in shot. It's advisable to pack a lens that has a focal length of between 12mm and 24mm.

**4** In many landscape images, the foreground elements make the picture stand out. Try getting something in shot that works with the composition, such as a chained bicycle or railings leading away.



An urban canal at night creates an interesting image

© CALLUM MONAGHAN-ARLEY



# Nikon D750

Nikon's latest full-frame DSLR, the **D750**, will sit between the D610 and the D810 in the firm's line-up. **Andy Westlake** takes a closer look



The D750 has a similar design to the D610, but adds many of the latest features from the D810

## At a glance

- 24.3-million-pixel, full-frame CMOS sensor
- 100% viewfinder with 0.70x magnification
- 6.5fps continuous shooting
- Dual SD card slots
- Magnesium-alloy and carbon-fibre build
- ISO 50-51,200 (expanded)
- 3.2in, 1.23-million-dot tilting LCD screen
- £1,799 body only; £2,249 with 24-85mm f/3.5-4.5 lens; £2,349 with 24-120mm f/4 lens

### Built-in flash

The built-in, pop-up flash can be used for wireless control of Nikon Speedlight flash units

### Tilting LCD

The first tilting screen on a full-frame DSLR, it's designed specifically not to interfere with tripod heads when pointed downwards

### HDMI output

The D750 can record video simultaneously to the internal memory card and an external recorder connected via HDMI.



## First impressions

AT FIRST sight, the D750 might look a little underwhelming; there's nothing really new here that we haven't seen before. But while it may appear to be just a D610 with a tilt screen and Wi-Fi, the inclusion of much of the D810's guts, including that sophisticated AF system, means that it's likely to be very capable indeed.

What it doesn't quite do so well, perhaps, is satisfy Nikon users still waiting for a 'true' replacement for the D700 or even the D300S. In

particular it lacks 'pro' controls such as a separate AF-on button, or really high-speed shooting.

Despite this, the D750 looks like it should still be an excellent all-rounder for serious enthusiasts, capable of taking on a wide range of subjects. Crucially, it offers real advantages over the D610, despite the close physical resemblance between the two cameras. We're looking forward to trying it out to see whether it lives up to its considerable promise.

The tilting screen is useful for both video and stills







Relatively small for a full-frame DSLR, the D750 measures 141 x 113 x 78mm

**WITH** its 24.3-million-pixel, full-frame sensor, Nikon is pitching the D750 as a DSLR for serious enthusiasts. Compared to the D610, the most eye-catching additions are a tilting rear screen and built-in Wi-Fi. The camera also incorporates many features from the D810, including its 51-point AF system.

#### Sensor

The D750's 24.3-million-pixel, full-frame sensor offers a sensitivity range of ISO 100-12,800, which is expandable to ISO 50-51,200. With its Expeed 4 processor, the D750 can shoot at 6.5 frames per second. Its 51-point autofocus module includes 15 cross-type sensors, and 11 that work at f/8 for shooting with teleconverters. Nikon says it will work in low light down to an impressive -3EV.

Inherited from the D810, a highlight-weighted metering setting is specifically designed to avoid blowing out detail in bright areas of the image.

#### Screen

The 3.2in, 1.23-million-dot LCD tilts 90° upwards and 75° downwards. We'd have preferred a fully articulated version that could swivel as well as tilt, but this would be bulkier than the D750's slimline unit.

The LCD panel uses an RGBW pixel arrangement, which allows better visibility in strong light without significantly increasing power consumption. We were impressed by how well this worked on the D810, so it's nice to see it again here.

#### Live view and video

High-definition video (1920 x 1080-pixel resolution) can be recorded at up to 60 frames per second. The D750 has built-in stereo microphones, along with an input for an external microphone and a headphone socket for monitoring sound.

The D750 features 'power aperture',

which means it can adjust the aperture diaphragm in live view. This is also useful for stills shooters, allowing both depth-of-field preview and accurate manual focus.

Other video-focused improvements include a 'zebra pattern' display that warns of possible overexposure, and a flat picture control setting that maintains maximum dynamic range in the recorded footage, offering the greatest flexibility for colour grading in post-production. A spot white balance option for live view and video allows the user to specify a small area of the frame that the camera should render white or grey.

#### Body and design

The D750 has a relatively compact and lightweight carbon-fibre and magnesium-alloy body. The control layout is very similar to the D610, with twin control dials and direct access buttons for most key functions. In-hand, the body feels pretty solid, with a rubberised covering extending all around the handgrip, including the memory card door.

Twin SD slots allow files to be either duplicated to both cards, or stored to the second when the first is full. Alternatively, different file types – raw, JPEG or video – can be recorded to specific cards.

The EN-EL15 battery is rated for 1,230 shots per charge, according to CIPA standard testing, or 4,420 shots if the flash isn't used. Alternatively, it will support 55mins of video recording.

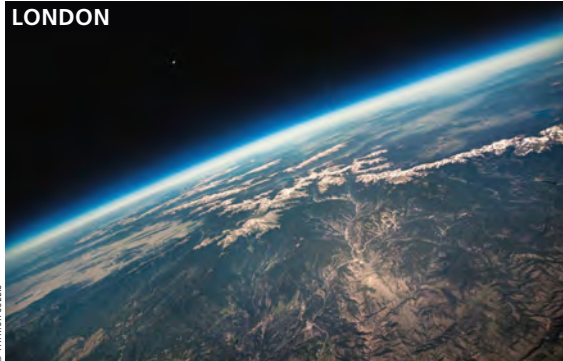
#### Wi-Fi connectivity on board

Built-in Wi-Fi is a first for a Nikon full-frame DSLR, and allows connection to a smartphone for remote control of the camera, or easy sharing of images. For more demanding use, the D750 is also compatible with Nikon's WR-T10 wireless transmitter. Eye-Fi cards can also be used.

## Get up & go

The most interesting things to see, to do and to shoot this week. By Jon Stapley

### LONDON



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## Astronomy Photographer of the Year 2014

The winners of Astronomy Photographer of the Year have been chosen, and as expected it's a fantastic selection. Experience the final frontier at the Royal Observatory, Greenwich, free. Open every day. Until February 2015. [www.rmg.co.uk/astrophoto](http://www.rmg.co.uk/astrophoto)



© COLIN ROBERTS

## Shoot autumn

EVERYWHERE

Now that autumn is here, there will soon be an abundance of golden foliage to shoot. For tips on autumn photography, look out for AP's 18 October issue, where we'll be talking to expert Colin Roberts. Meanwhile, get inspired by his website.

Until December  
[www.colinrobertsphotography.com](http://www.colinrobertsphotography.com)

## The Photography of Extremes in 1970s Italy

October is the month of the Brighton Photo Biennial, the UK's largest international photography festival, now entering its sixth year. Each week we'll be selecting the best of what's on. To start, the Archive of Modern Conflict curates images by a group of photographers from a tumultuous period in Italy's history for 'Amore e Piombo'.

Until 2 November. [www.bpb.org.uk](http://www.bpb.org.uk)



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BRIGHTON

### BRIGHTON



© JAN VON HOLLEBEN

## How We Play Photography

Also in Brighton this month is German photographer Jan von Holleben's collaboration with young people from Brighton and Hove, exploring undiscovered slides and negatives. He sets out to construct marvellous machines to remind us of the way photography used to be.

Until 3 March 2015. [www.bpb.org.uk](http://www.bpb.org.uk)

## Photographer Awards

If you're venturing into a career in professional photography, send your three best shots to the Getty and D&AD Next Photographer Award for a chance to win valuable mentorship from established members of the industry, as well as a nice prize fund.

Round One deadline: 24 October  
[www.dandad.org/en/next-photographer-award](http://www.dandad.org/en/next-photographer-award)



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EVERYWHERE

For the latest news visit [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)





## Viewpoint James Madelin

If local camera shops adopted the same friendly attitude to customers as coffee shops, they'd be more likely to stay in business

Once worked as a barista in a café where we all had to memorise the preferences of the ten most regular customers. Not the ten highest-paying customers, the ten most frequent.

Some came in every other day and ordered a single coffee and took a long time drinking it. The café's owners knew that the more special we made them feel, the more likely they'd tell their friends about the café. It was the busiest café in the city, often with a queue out of the door.

Fast-forward a few years. With a successful stint as a full-time photographer under my belt, I launched a photography invention. It was hard to get the word out and persuade others to sell my invention, but when my gear started appearing in shop windows around the world, I breathed a sigh of relief. Now, I thought, I could concentrate on inventing and making stuff, and leave selling to the experts.

It didn't turn out like that. I began to visit camera stores on my travels and what I found horrified me – I rarely felt welcome or had fun. And I see it almost every time I visit a camera shop today.

I'd love to launch a 'Support your Local Camera Shop' campaign, to encourage you to spend more time in your local camera shop. But sadly, it's unlikely you've got one

any more. Even if there is a camera shop near you, do the staff know your name, what you love shooting and what you shoot with? It's unlikely they even help you when you walk in. From my experience of visiting hundreds of camera shops worldwide, it's unlikely they care.

I've discussed this with many shops and been met with tales of woe about the state of the industry and that we all buy everything online. Eyes glaze over when I point out that nothing online can compete with a friendly smile and welcoming 'Hello' when you walk through the door, and that nobody made me feel welcome when I arrived.

A cursory 'Can I help you?' when you walk into a shop is pointless. You always say 'No thanks,' right? I know I do. 'Hi! What do you love shooting?' is harder to swerve. Has anyone ever said that to you in a camera shop? Would you say 'No thanks'?

There are, of course, some wonderful exceptions to the dismal state of camera shops, places that remember your name and honestly care. Unsurprisingly, they are the ones doing really well.

Where's your favourite place to buy gear? Tweet it with the hashtag #UKLCS so we can spread the word. Who knows, soon they might have a queue out of the door as well.

James is an ex-pro photographer who now invents cool photography gear like the Orbis flash, Frio Coldshoe, ioShutter system and more. He's loved shooting since he was nine. Nowadays, he's as likely to have his iPhone at the ready as his SLRs



Is this the kind of welcome you get from your local camera shop?

© BBC PHOTO LIBRARY

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 18 and win a year's digital subscription to AP, worth £79.99

## New Books

The latest and best books from the world of photography. By Oliver Atwell



© STEPHEN SHORE

### Uncommon Places: The Complete Works

by Stephen Shore, Thames & Hudson, £39.95, hardback, 204 pages, ISBN 978-0-50054-445-7



The legacy of Stephen Shore's *Uncommon Places* cannot be overstated. While many cite William Eggleston as being perhaps the pioneer of colour photography, Stephen Shore

more than did his bit to take colour beyond the domain of advertising and fashion imagery. The subjects that formed the body of his work were no less influential; his large-format images of the American vernacular landscape have influenced a tradition in photography that has been endlessly repeated and reconfigured in the last 40 years of photographic history. This updated edition features 15 previously unseen images and includes discussions with the artist, offering readers insight into what it means to produce – and update – such an enduring legacy. ★★★★★

### The Photography Book

by Ian Jeffrey, Phaidon, £39.95, hardback, 576 pages, ISBN 978-0-71486-738-0



First published in 1997, this seminal volume is an unsurpassed survey of the photography scene of today and years gone by. Arranged alphabetically by photographer – starting with Hans Aarsman and ending with Zhang Xiao – readers are taken on an exhaustive tour of pioneering photographers throughout the ages. The joy of the volume is its democratic treatment of the multiple genres it contains. Fashion, street and sport photography sit comfortably beside natural history, reportage, landscape and fine art. It's a clear demonstration that the medium is an all-encompassing art form. It's good to see lesser-known names sharing space with obvious pioneers such as Cappa and Daguerre. The book's vital asset is an attempt to define the artists of today who will likely become tomorrow's legends. With that in mind, *The Photography Book* is indispensable. Revised and updated version shipping from October 2014. ★★★★★



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# Wild WOOD

A seemingly ordinary woodland can be transformed into a magical place, as **Russ Barnes** discovers

**T**here is a well-trodden path for many landscape photographers. Once an early interest in the land and sea begins to develop, it's perfectly natural to want to expand horizons, set about capturing iconic locations and begin building something of a portfolio. If you live in Britain, some of those locations might include the world-famous limestone arch of Durdle Door, the view along the beach to Dunstanburgh Castle or perhaps Ashness Jetty at Derwent Water. The problem, of course, is that thousands of photographers have visited these locations before you, in all likelihood created something fairly special already, or simply enjoyed eminently more interesting conditions.

The chances of pulling off a stunning image in one visit to any given location are incredibly low. I've visited some of my favourite spots up to 20 times before I captured something worthy. I remember reading Charlie Waite's advice in this respect: 'Every time you set out to photograph the landscape, lower your expectation.' And he's right, of course. While there is nothing fundamentally wrong with developing your technique by shooting what I call 'location-centred' landscape images, you might find that it all starts to feel a little bit hollow and the endless road miles will probably begin to take their toll too. In my case, an inner restlessness soon sets in. What to do?

To a greater degree, I think landscape photography is your opportunity to develop something of a personal statement and show others *how* you see the environment rather than simply where you have been. In this respect, my lifelong love of trees



The sun's rays can introduce a lovely ethereal quality



**KIT LIST**

## ◀ Tilt-shift lens

A tilt-shift lens comes into its own for woodland photography. Keeping all those vertical lines vertical is preferable to using a standard wideangle lens, where distortions are likely.



## ▲ Telephoto zoom

My other lens recommendation is my 70-200mm f/2.8. Again, verticals remain vertical and, at wider apertures, it allows subject separation too.





## Russ Barnes

A dedicated British landscape photographer with a passion for trees, Russ tries to bring an artistic approach to his photography and packs lots of different creative approaches into his work. See more at [www.russbarnes.co.uk](http://www.russbarnes.co.uk)

Landscape photography is your opportunity to develop a personal style

ALL PICTURES © RUSS BARNES



### ◀ Geared head

I couldn't shoot without my geared tripod head. Geared heads allow fine adjustments to be made easily with heavy DSLR kit on top, so my Manfrotto 410 gets a huge recommendation here.



### ◀ Cable release

Everything else in this list is about image stability, but I must add a cable release. Shooting low ISO images using telephoto focal lengths in the gloom means it's crucial to avoid vibrations.

### ▶ Spiked feet

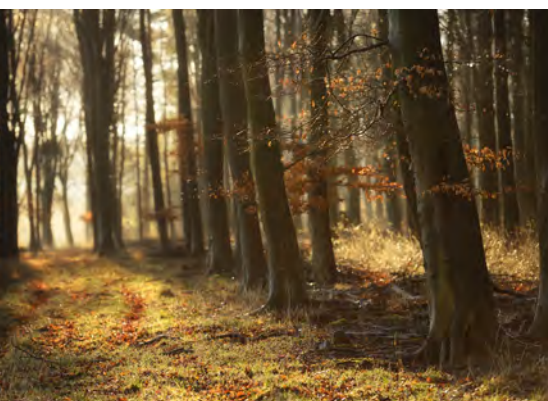
A tripod is an absolute must for the woods – no handheld work in there! Forests can often be dark, shaded places, even with full sun. You'll want a tripod with spiked feet for a stable platform.







The right conditions can make all the difference to a successful shot or not

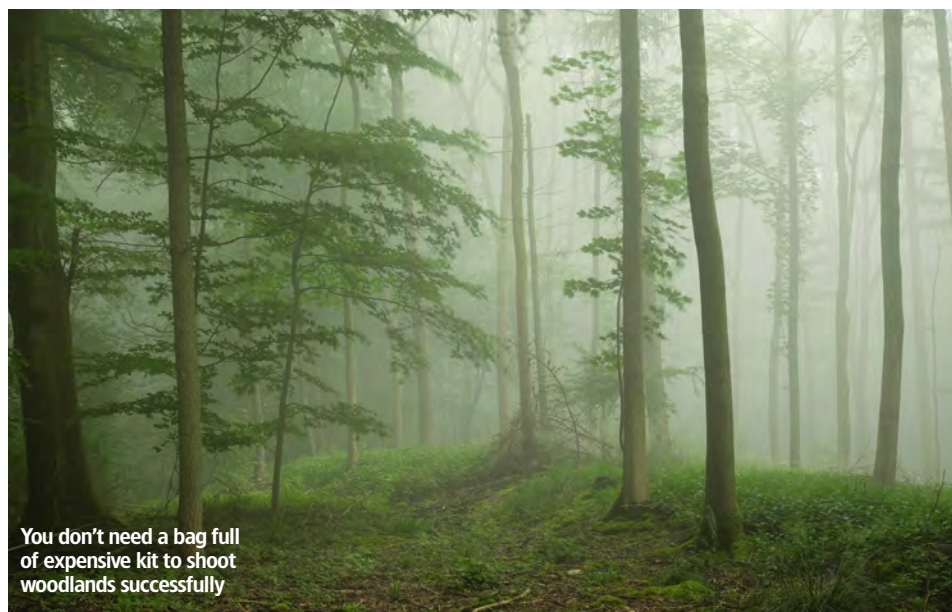


Shooting with a telephoto lens wide open can produce some lovely results

➤ eventually became an all-consuming project. Fortunately, trees grow pretty much everywhere and, critically, are as unique as a fingerprint – no longer would I be recording locations others would immediately recognise. Instead, I have tried to capture the character, poise and soul of these complex beings in anonymous places where only other people's imagination or memories might take them. The best part is that trees have an ever-changing beauty and can be very close to home, making them easy to get to.

## Right conditions

As with any type of subject matter, mood, timing and light can alter everything, and manipulating these to our advantage is the skill of the landscape photographer. A typical British woodland scene can be truly chaotic and so some morning mist not only helps create the critical elements



You don't need a bag full of expensive kit to shoot woodlands successfully

## On a budget

TILT-shift lenses are mentioned a few times in this article and it's fair to say they are not the cheapest item in an already expensive pursuit. My wonderful Nikon 45mm f/2.8 PC-E lens is about £1,400 new today and, although it will last a lifetime, the price no doubt puts the idea out of reach of many people. There are 'budget' alternatives, however...

Third-party lens manufacturer Samyang makes a 24mm tilt-shift lens that is highly thought of, which I could find new for about £700, half the price of the Nikon equivalent. Cheaper still, at around £200, are tilt-shift adapters, which you

can fit to your existing lenses, though it's fair to say that you start to descend into a more random world with metering and focus confirmation with this particular option.

Getting really nice results needn't all be about the most expensive DSLRs either. The image above was taken with a Fuji X-E2 and accompanying 18-55mm f/2.8-4 lens, which I recently bought second-hand online for £620. The telephoto end of the zoom is the equivalent of an 85mm lens on full frame, and is more than enough to keep those all-important verticals from distorting.



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of atmosphere and depth, but will separate our subject from the background, ensuring we can see and focus on what's really there.

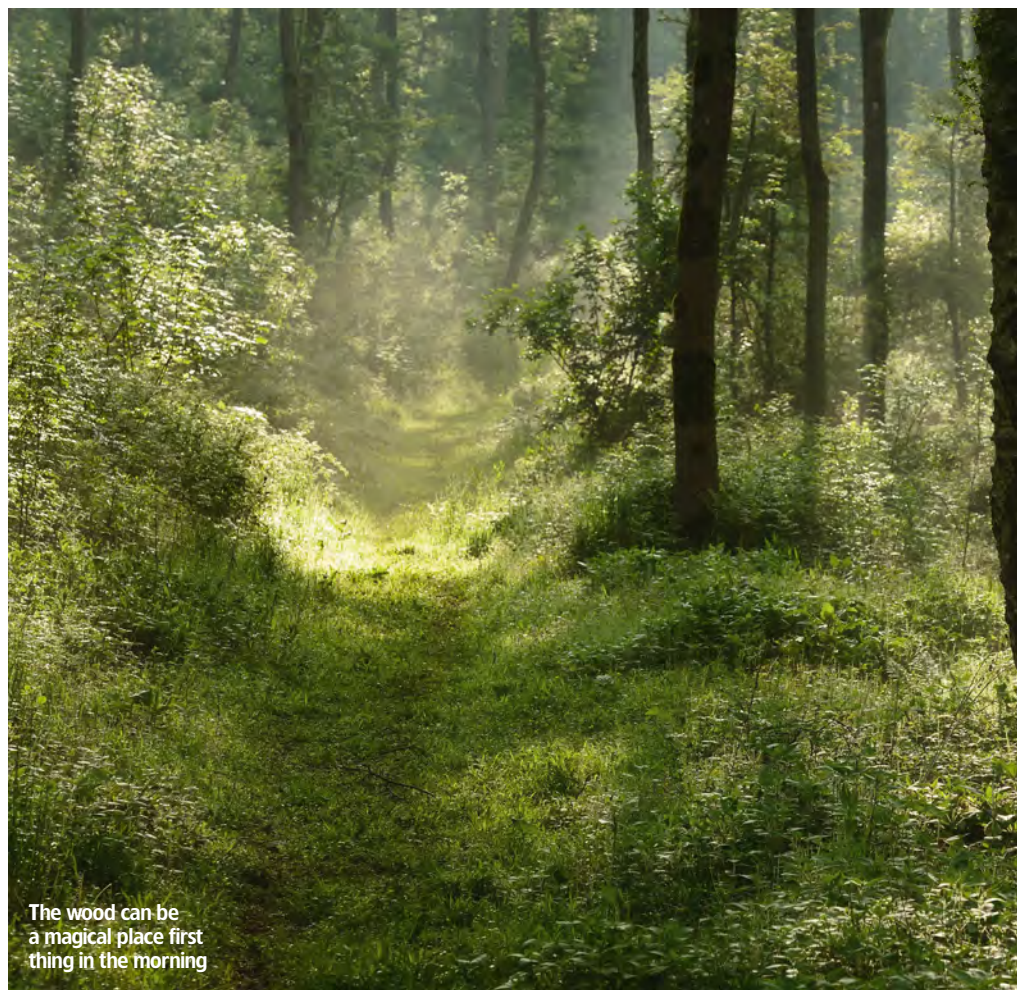
Inevitably, this means a lot of early starts, something I have adapted to because, while the shock of a 3am alarm call is soon over, there is nothing else like the experience of standing in a Cotswold forest at dawn while deer look on at you in nervous anticipation. Getting to understand an area well will mean that the advent of mist might become a lot more predictable than you think. I almost have a sixth sense for certain geography these days. Start by looking for natural bowls in the landscape where mist is more likely to form. Rivers and other sources of moisture also contribute to such conditions.

## Composition

It may seem easy to work with a static subject, but finding new views and stories to tell will draw on your creativity. For many aspiring woodland photographers, the issue truly is seeing the wood for the trees. So what do I look for? The first thing that usually catches my attention is the quality of available light. I find scenery particularly compelling if it has a suggestive path of light through it, or a hole in the canopy where beams punch downwards like stage lights. Either way, you need something to help guide your audience, especially with what can be many competing elements in a frame.

In this respect, I sometimes try to ensure that there is either strong dark subject matter to the edge of the frame or perhaps a gap towards the centre where a light source commands more of the scene and thus pulls in the eye. Or I might look for side light, which will ensure three-dimensional shapes rather than silhouettes are rendered along with texture and detail through the formation of micro-shadows.

A particular compositional approach of mine is to try to capture the relationships



between trees in a wood. To this end I rarely photograph lone trees, preferring instead to consider the interaction between groups, almost as if they were a family. As I sit here now, assessing many of my photographs, I realise that I also rarely shoot trees with their full canopy or with much sky in the frame, choosing instead to fill the entire viewfinder with a more abstract view. While

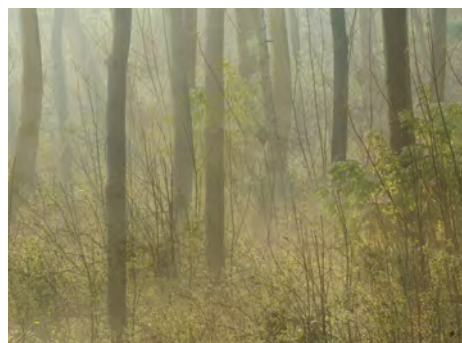
some might question approaches like these, I prefer to get in tight to my subject, ensuring that the viewer is right there with me in the heart of the forest.

To achieve all of this, I heavily favour a telephoto lens such as my Nikon 70-200mm f/2.8. This, together with my tilt-shift lenses, are my go-to options. I work hard to keep my verticals straight in a scene, and

## RUSS'S TOP TIPS

SOME photographers might take one look at the woods and think that there is nothing worth shooting until autumn presents itself in all its colourful glory, but this couldn't be further from the truth. While the mood and character of trees is in constant flux, you can also unleash all manner of creative approaches no matter what time of year it is. Consider long exposures to elicit the feeling of movement, use creative blur by selecting a narrow depth of field, pick out individual unique features in the forest, or take in a wider view. The options are endless.

Are you struggling for something to shoot during the summer months? If you want to get creative, try an infrared filter like the Hoya R72 and experiment. Infrared demands lots of sun for best results, but I've found it a very attractive and challenging alternative to conventional landscape photography.



### 1 Multiple exposure

It may not be immediately noticeable but this is a blended multiple exposure. The effect can be achieved in-camera or by blending layers in Photoshop. I wanted to create an almost impenetrable feel; it's not something I use often but it can be very effective if done with subtlety.



### 2 Manipulating bokeh

Early rain had left the branches of every tree covered in water droplets and when the light shone through, the woodland lit up with a million jewels. By using a long focal length and f/2.8 aperture, the soft bokeh turned the droplets into thousands of tiny highlights in the frame here.





telephoto focal lengths or tilt-shift lenses are pretty much essential kit in achieving that. In addition, if you haven't got the natural element of mist to ensure subject separation, dropping your aperture to f/4 or f/2.8 at telephoto lengths will help ensure the background softens considerably. Not all landscape photography needs to be shot at f/16 with endless depth of field!



'Backwater VIII': pools of water in a local woodland

## Unleash your creativity

I'VE BEEN known to break with what many might consider to be conventional techniques in landscape photography and look for something different. In my view, this is an important part of developing a photographer's artistic vision. I established a new project earlier this year titled Backwater. For this, I looked for pools of water in local woodland where I could combine my love of trees with reflections, infrared and a narrow depth of field, to develop something visually interesting and as unique as possible.

**'The approach really electrified my enthusiasm and I was quickly hooked'**

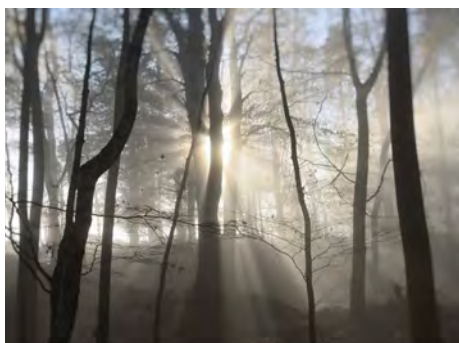
This approach really electrified my enthusiasm and I was quickly hooked by these more abstract results, which hopefully show that not every photographic method and result has necessarily been considered or done to death. Some of these photographs I likened to mini galaxies of life, and I used that imagination to drive the idea.

If I said, 'Think of a tree,' there is a picture almost everyone will have in their mind: probably a straight trunk with branches and leaves, a view anyone could identify with. Trying to think and see outside of that depiction can actually be really challenging, but once you achieve it, you open up a world of possibilities to create something photographically different.



### 3 Shoot infrared

During the last two years, I've developed a strong love of infrared, lately using a fully converted body. It's an approach that is perfect for summer days with harsh light, and works best around green foliage where dynamic contrasts can be developed in the image.



### 4 Creative blur

I use creative blur as a method of really hammering home where I want my viewer to look in the photograph. Using the tilt function of tilt-shift lenses at wide apertures is fantastic for this and allows you to plant a horizontal or vertical plane of focus where it has most impact.



### 5 Find strong features

There's usually something out of place in even the most ordered of woods, so finding and developing those features as the 'story' can make for very striking imagery. I used to find the imperfection of landscapes problematic in my mind; now I do everything I can to seek it out.



# Steam Power

**Matthew Malkiewicz** has produced a series of timeless images documenting the beauty of vintage steam trains. He takes **Jade Lord** on a journey across the US landscape

## What inspired you to travel across America photographing trains?

Lost Tracks of Time is a way for me to share my passion for vintage steam-powered trains. The allure of capturing images that stimulate one's senses is what drew me to photograph these locomotives. I wanted to bring to life the smells of the coal fuelling the engine, the sound of the steam hissing and the earth shaking, as these magnificent machines sit idle or are in motion. These machines of steam are alive. Each is unique, with its own personality, which changes from day to day.

When first introduced, steam trains opened up travel to new frontiers, and their romance and glamour still fascinates enthusiasts across the globe. Sadly, this technology has vanished from our society, so I wanted to depict how it must have been back in the day and try to create photographs as timeless as possible.

## So how do you begin to find these trains and set up taking photos of them?

A quick internet search results in many steam-powered operations across the USA, more than one might think. Each outing is different and requires detailed preparation. For a typical day of shooting, I ensure that I have packed all the right equipment and considered the weather conditions. It's critical to arrive early to scout out the angles, set up, and take test shots.

An early start also ensures I have a chance of catching the famous 'magic hour', a period shortly after sunrise or before

sunset when the landscape is bathed in a soft, golden glow. When the sun is really low on the horizon, you can clearly capture the mechanism of the locomotive, which is on the outside. Rarely do I set out with a vision in mind; I let the weather conditions, light and time of day dictate how I react.

## So does the weather and choice of location play an important part in the message you are trying to convey?

Yes, absolutely. The weather is my friend, as it adds so much atmosphere and character. The majority of the series was shot during times of rain, snow, sleet, wind, fog and humidity, as well as at sunrise and sunset. Weather and light dramatically alter the mood of the images.

With regards to the location, when I travel to these remote places, it rekindles the great migration west; of being transported to a bygone era when railroading was the primary form of transportation. The experience of being alone in nature is serene: you're there among the most beautiful scenery, caught up in the landscape, and these great machines billowing smoke pass by; it's surreal and magical.

## What do you think makes a great train shot? What do you look for when composing your images?

To my eye, a great train shot can be many things. It could be part of a large scene, showing the grandeur of where the machine operates. Or it can be the intimacy of a detailed part of the machine. The train might be

the secondary focal point, or a backdrop for other action. For example, a major theme that runs through my portfolio is the interaction of man and machine. I find it fascinating and I strive to capture him in his element without distracting or disturbing.

Side and back lighting also grab my attention, so these are something I look for when approaching a subject. I'm also always on the lookout for a slightly different viewing perspective: I will get down on one knee, lie on the ground, elevate myself with a stepladder – whatever it takes to get a different vantage point.

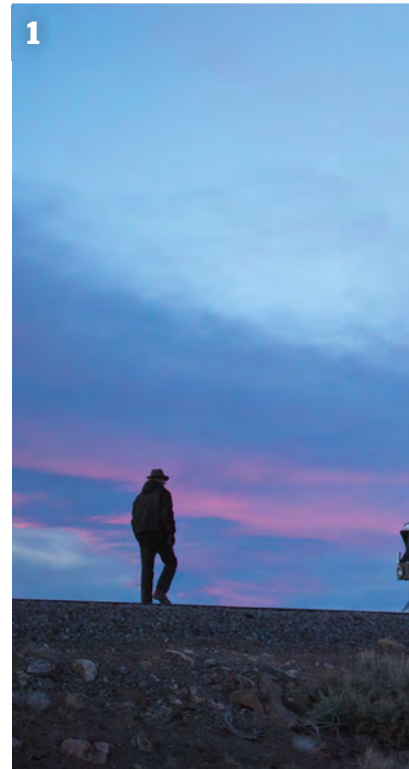
## So are you putting yourself in danger shooting trains in this way?

It's a dangerous environment to be in, filled with tripping hazards, slippery footing, hot surfaces, dirt and oil, airborne dust and coal particles, but safety is most important. I never subject myself or anyone else to any type of danger: getting a shot, any shot, is not worth injury to equipment or myself.

I also have to expect the unexpected: the train might not come as scheduled, I might need to relocate quickly, and situations often change. I enjoy the quick thinking and adrenaline rush that comes with dealing with things out of my control.



Matthew Malkiewicz is an engineer and self-taught photographer. His portfolio captures his travels and experiences across the American countryside. More of Matthew's work can be seen at [www.losttracksofetime.com](http://www.losttracksofetime.com)



ALL PICTURES © MATTHEW MALKIEWICZ





**1** The key to Matthew's images is his ability to present his subjects in such a timeless manner that they could have been taken in any century

**2** Through Matthew's lens, these machines seem to be living, steam-breathing monsters

**3** These images have their roots in Matthew's childhood love of model trains

**4** This image of a small boy watching a train is Matthew's favourite shot. It was, he admits, a case of being in the right place at the right time

**5** Matthew shoots all of his images using a Canon EOS 5D Mark III, and 70-200mm and 27-70mm lenses

**6** Crucially, Matthew shoots using only ambient and natural light



**'Steam trains rekindle the great migration west; we are transported back to a bygone era'**





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## LETTER OF THE WEEK

### Better than Brandt

I was initially sceptical when the *Classics Revisited* feature was introduced, but I have actually found it quite interesting. The recreation of Bill Brandt's 'Nude, London, 1952' (AP 13 September) was especially interesting to me, although not for the technical details of the recreation process. I have been a fan of Brandt's work since I first took an interest in photography (in my teens in the 1960s). However, one Brandt image that I was never comfortable with was, in fact, 'Nude, London, 1952'. For me, the inclusion of the breast in the bottom-right corner created a conflicting focal point that vied with the face for attention and destroyed the simple elegance and serenity of the rest of the image. Your recreation corrects this imbalance and, in my opinion anyway, is superior to the original. In

fact, I like it so much I may even cut the page out and frame it. Keep up the good work.

**Charlie Jobson, Northumberland**



Thanks for your kind feedback, Charlie – much appreciated. It's an interesting point you make and one you're not alone in having, as I know others find that the original never sat

well with them either. The decision was both a creative one and one born out of necessity, due to the fact that the final image would possibly end up on the cover – Phil Hall, features & technique editor



## Win!

With ultra-fast performance, the new Samsung 16GB EVO SD card, Class 10, Grade 1, offers up to 48MB/sec transfer speed and has a ten-year warranty. [www.samsung.com](http://www.samsung.com)

## SAMSUNG

### What about cheaper compacts?

Mervyn Benton had a good point in his letter in AP 13 September. You might expect a magazine called *Amateur Photographer* to cater for enthusiasts who are keen on their hobby but don't necessarily have a small fortune to spend on equipment – the kind of people who buy what are disparagingly known as 'consumer compacts' from Currys, Argos and the like. How long has it been since you offered any guidance on these?

The only compacts you ever review are the high-end ones. Admittedly, to keep their sales going, manufacturers introduce new model after new model, each (allegedly) an improvement on its predecessor. Indeed, most are an improvement but the race for ever-higher megapixel scores has reached absurd lengths. To review them all

would be impossible, but a casual buyer of the magazine, not yet interested in, say, a Panasonic Leica DG Summilux 15mm f/1.7 Asph lens for £549 (AP 13 September), might reasonably look to a magazine for 'amateurs' for periodic guidance on the best compact costing less than, say, £150.

However healthy your circulation figures are, they might be improved if you carried expert and authoritative reviews of this kind. At present, all prospective buyers can do is refer to manufacturers' claims, magazines such as *Which?*, and reviews by customers and others on the web.

**Arthur Percival, Kent**

*Amateur Photographer* is written for people who are passionate about photography, however deep their pockets. Some of the cameras and lenses we

review are expensive, but we also cover entry-level DSLRs, quality compacts, second-hand equipment and even how to make your own.

We rarely test point-and-shoot compacts, though, because these are primarily bought for snapshooting by people with little interest in pursuing photography as a creative pastime. The more discerning enthusiast tends to require greater manual control and better image quality than these models offer.

We have always, however, reviewed 'consumer compacts' in our sister title *What Digital Camera* – though since this entire category is on the verge of extinction thanks to the rise of smartphones, even WDC doesn't test that many any more. They certainly do nothing to increase sales, as you suggest – Nigel Atherton, Editor



## Late-night photography

I read the news report about Richard Selby and his late-night street photography (AP 6 September). Bearing in mind that Mr Selby is 81, it was late at night and the area was crowded with young people who had been drinking, it's clear to me the police intervened as they perceived a high risk of harm to Mr Selby. Accordingly, on this occasion, it's clear that police acted correctly.

**Toby Murray, Derbyshire**

Without being in possession of all the facts, it's difficult to comment, but threatening someone with arrest does not seem like a sensible approach in trying to protect them. Sussex Police admitted that the officer told Mr Selby he considered it inappropriate to be photographing hen parties in the street. Frankly it isn't for the police to decide what subjects are 'appropriate' for photography – Nigel Atherton, Editor

## Wartime photography

Please thank Ivor Mantangle for his feature *Cameras at War* (AP 6 September). The



Photographic Reconnaissance Unit is a fascinating subject and some years ago I was lucky to obtain a declassified copy of *Evidence in Camera – Photographic Reconnaissance 1939 and 1944*. It is an interesting and concise read about aerial photography during World War II.

**Clifford Brigden, via email**

**Don't miss part three in our 1 November issue – Nigel Atherton, Editor**

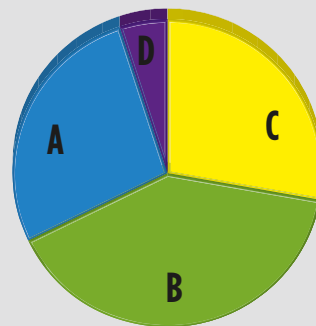
## Reflector surprise

I really enjoyed Dave Kai-Piper's article about a single light source (*Less is more*, AP 13 September). I have been taking portraits in natural light for more than three years for my

100 Strangers project on Flickr. I have constantly admired the work of other photographers who contribute to the project, many of whom use a reflector and produce outstanding results. The thought of whipping out a reflector has always terrified me until I tried it the other day and arguably got the best portrait I have ever taken (see above). I would love to see a similar article about the use of reflectors and how to use them for best results.

**Mike Smith, Leicestershire**

**Nicely lit, Mike. Thanks for the suggestion regarding a feature on reflectors; it's on our 'to do' list, so watch this space – Nigel Atherton, Editor**



**In AP 14 June, we asked...**

**Do you look forward to Photokina?**

**You answered...**

<b>A</b> Yes, it is always a great time for new products	<b>28%</b>
<b>B</b> No, it makes no difference to me	<b>40%</b>
<b>C</b> It depends on the products that may be announced	<b>27%</b>
<b>D</b> I've never heard of Photokina	<b>5%</b>

**What you said**

'It used to be exciting to wonder what new treats the manufacturers had in store for us, but for the last couple of years I have reached a point where I really do not think I need another camera, so I just sit back and am contented with my lot'

'It is always interesting to see new trends, and perhaps the totally new. However, I cannot recall ever buying anything as a result of Photokina launches'

'Not really, because most of the new kit is announced in advance. Just an excuse for a few days away from work, I reckon'

'No. It encourages dissatisfaction with perfectly adequate equipment and expenditure of cash'

**This week we ask**

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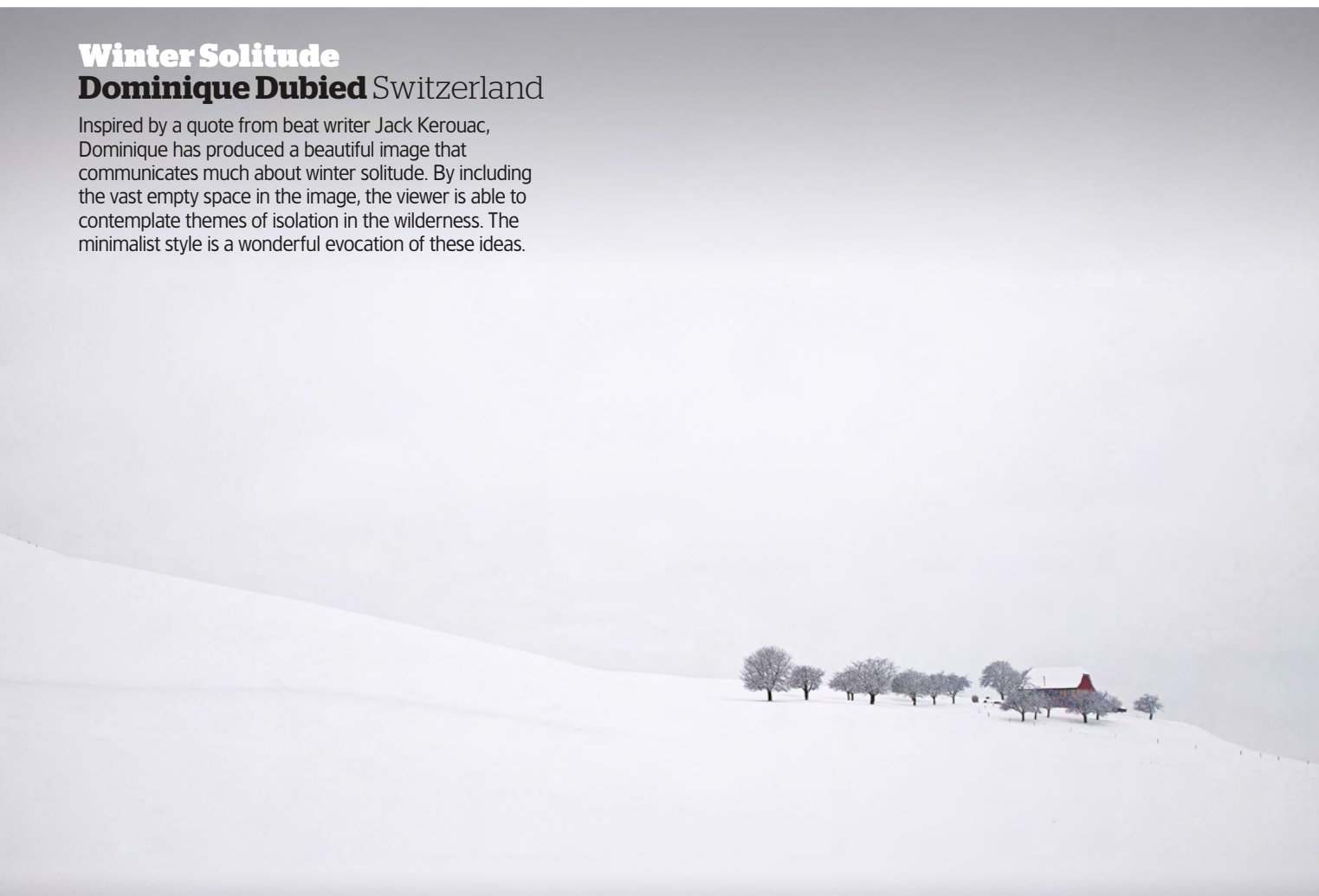
The 13 September issue's cover was from 2 August 1950. The winner is Josh Rex from West Yorkshire, who was closest to the correct date with a guess of 5 July 1950.



## Winter Solitude

**Dominique Dubied** Switzerland

Inspired by a quote from beat writer Jack Kerouac, Dominique has produced a beautiful image that communicates much about winter solitude. By including the vast empty space in the image, the viewer is able to contemplate themes of isolation in the wilderness. The minimalist style is a wonderful evocation of these ideas.



# Gold standard

The annual Royal Photographic Society exhibition and competition is now at its 157th year. AP takes a look at some of the winning images

## Menina

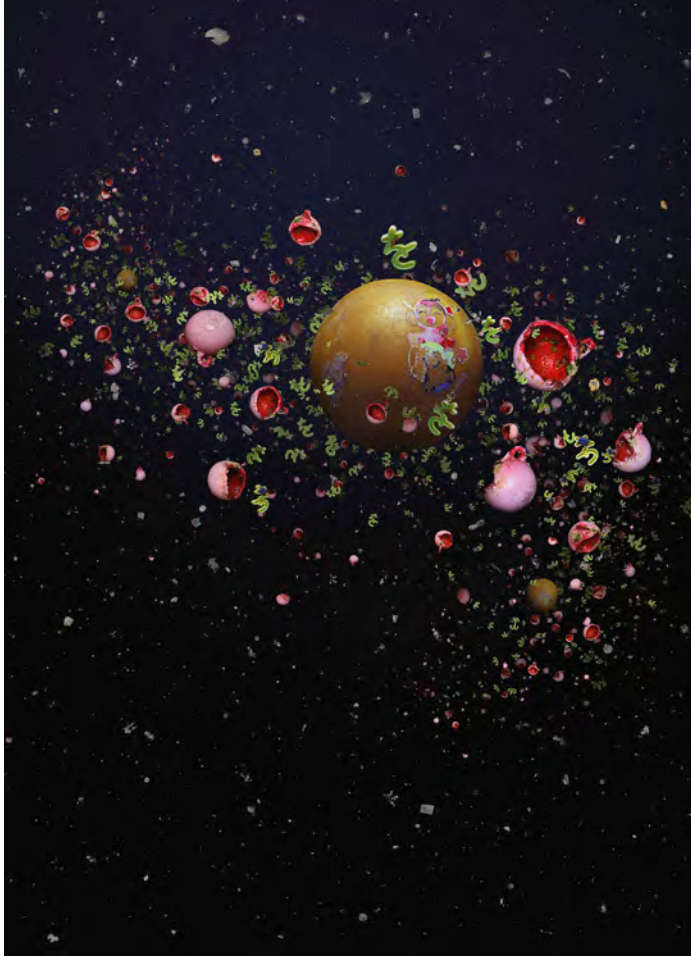
**Jacqueline Roberts** Germany

➤ Around 6,600 images were submitted to this year's RPS competition, but it was Jacqueline Roberts' image 'Menina' that took the Gold Medal. "Menina" was taken on Christmas Day, 2008," she says. "My daughter, Malen, was four at the time, and when I saw her swirling around in her

princess dress, she reminded me of the Infanta Margarita, portrayed in Velázquez's masterpiece *Las Meninas*. That was the moment that triggered my series *Under the Influence*, which is a tribute to the Masters and a playful anthology of some of my absolute favourite artworks."







## Shoal Mandy Barker UK

⬆ This image by Mandy Barker took the silver medal and was taken during a scientific research expedition to examine marine plastic debris as

a result of the Japanese tsunami. Microplastic particles and objects were photographed on board the 72-foot yacht, which sailed from Japan to Hawaii in June 2012.

## Riding the Bus Richard Gunn UK

⬆ 'It had been a long day and Schatze, our English Setter, was thoroughly bored. We had been travelling home on a friend's classic Daimler Fleetline bus and, as sunset

broke over the Fens to the east of Peterborough, she hopped on a vacant seat as if to check if we were home yet. To her dismay, we were still in the middle of nowhere!



## Almost William Kruger South Africa

⬆ 'In the dry season in the Cubitje Quap waterhole in the Kgalagadi Transfrontier Park, South Africa, hundreds of doves and sand grouse come to drink water early

in the morning. The jackals will be lying up to 30 metres away from the waterhole and they will charge at the flock, jumping to catch them in the chaos of their escape.'







## **Lemon Blue Modern Game Bantam Pullet** **Tamara Staples USA**

◀ There were two bronze winners, including this one by Tamara Staples. 'My uncle, Ron Simpson, a breeder of heritage chickens, has been raising and showing chickens at poultry shows since his childhood,' she says. 'This is a common story at the Fancy Farm in Florida, as the shows are known to insiders. Ron shared his hobby with me and I was immediately smitten. I began traveling to poultry shows and selecting chickens to photograph.'

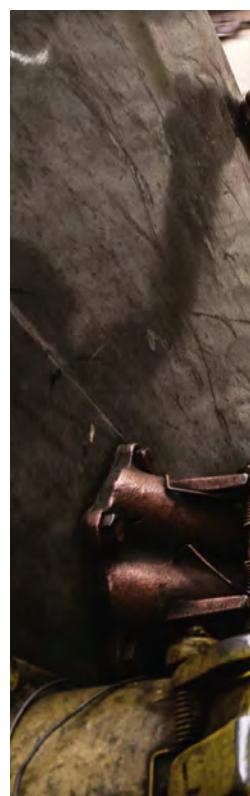


## **Local Family** **Damien Wootten UK**

◀ This image, taken in Newbiggen-by-the-Sea, was the competition's second bronze winner. The shot is from a recent body of work called Coastal Retreats, a project that involved revisiting and re-photographing very specific locations on the north-east coast of England over a period of time. This is a location Damien often photographs as he walks the same route around the headland and over the rocks.

## **Train Surfing Action** **Marco Casino Italy**

▶ 'The train surfing phenomenon is widespread in South Africa,' says Marco. 'The majority of surfers are children under 25 and, as you can expect, amputations and even death are incredibly common. This photograph is part of a long-term project about the daily life in the townships, 20 years after the struggle against apartheid.'





## Naga Sadhu Ritual in the Ganga

**Roberto Nistri** Italy

☑ This image was taken in February 2013 and shows an event held within the Allahabad Maha Kumbh Mela mass pilgrimage of Hindus in India. Naked and covered in ash, the holy men, Naga Sadhu, perform the ritual of dipping in the Ganga River at sunrise, along the Sangam, a magical joining point of the Ganga, Yamuna and the mysterious Saraswati rivers.

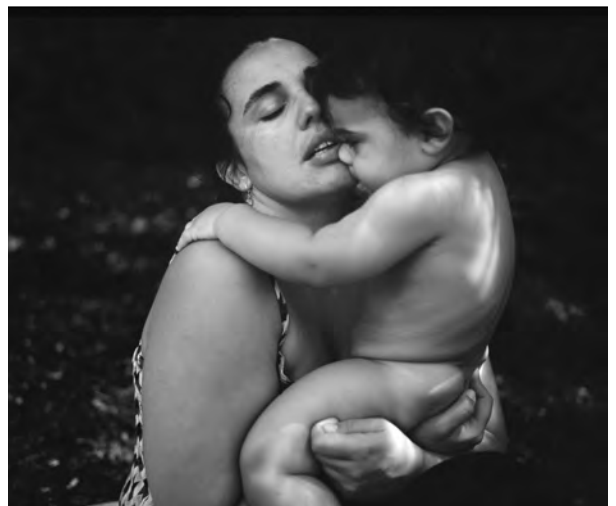


## Night Falls Sandra Kawano USA

☑ This incredible image was taken by Sandra Kawano using techniques that are simple yet, in this location, stunningly effective. "Night Falls" was taken

at Selandjafoss on the southern coast of Iceland,' says Sandra. 'Rather than going for the obvious and using a DSLR, I actually used a 4x5 pinhole camera. The final

image is a sliver-gelatin print that was hand-printed using traditional darkroom and archival toning techniques to emphasise the atmosphere of the location.'



## Fiona and Moses Aletheia Casey Australia

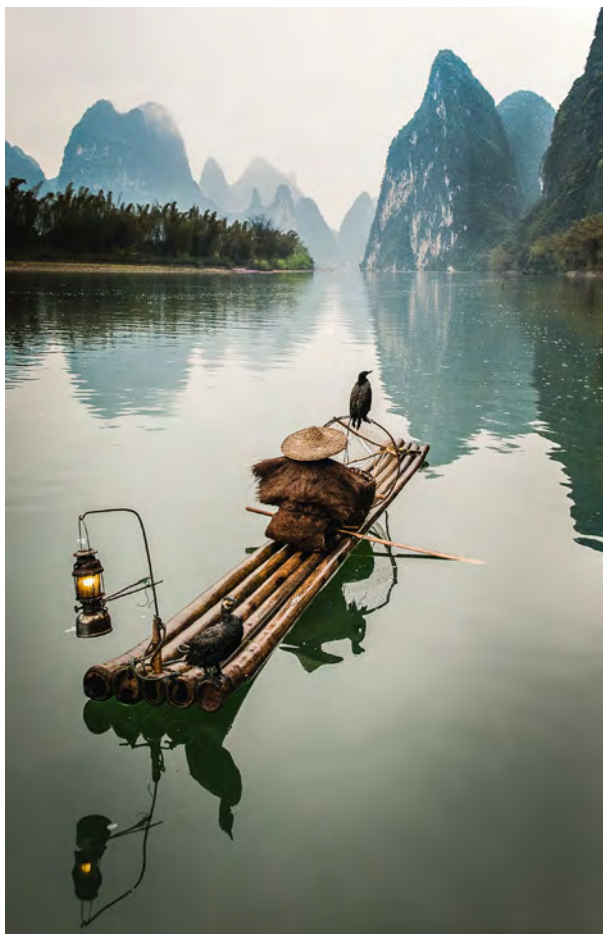
☑ Taken in the Coogee Women's Baths in Sydney, Australia, this simple and strikingly tender portrait owes much of its impact to the beautiful natural light. The fact that Aletheia has converted the shot to monochrome does much to enhance the dreamlike nature of the scene. It's difficult not to see particular religious iconography at work here. The shot is almost reminiscent of the *Madonna and Child*.



## Fisherman and Raft Chelin Miller UK

✓ Travel photography can introduce us to cultures we may not otherwise ever encounter. Here we see a great example in the form of a Chinese fisherman with his trained cormorants perching

on a bamboo raft soon after dawn. In the distance we see a view of the Karst hills, with their peculiar shapes, corroded over thousands of years by the acid waters of the iconic Li River.



## Brother and Sister, Democratic Republic of Congo Charlie Hatch-Barnwell UK

⬆ Much like Aletheia Casey's image on the previous page, Charlie's shot owes much to the natural light and the fact that he has reduced the image to monochrome. But perhaps the real

virtue of this image is in the shallow depth of field. The shot was taken using a 50mm lens and an aperture of f/1.2, meaning that the subjects stand out prominently within the frame.

## Lonely Heart, Landmannalaugar, Dominique Dubied Switzerland

➤ Dominique was hiking through the beautiful scenery of Landmannalaugar in the highlands of Iceland when she noticed the patch of snow in the bottom left-hand corner. It immediately made her think of a lonely heart lost in the middle of the mountains. The verdant green of the grass is a fantastic contrast to the pure white of the snow-dotted patterning of the landscape.



The RPS 157 print exhibition is currently showing at the Aberystwyth Arts Centre, Pengllys Hill, Aberystwyth, Wales SY23 3DE, until 8 November. For more information, visit [www.rps.org](http://www.rps.org) or [www.aberystwythartscentre.co.uk](http://www.aberystwythartscentre.co.uk)





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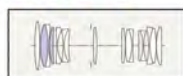
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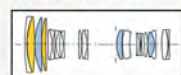


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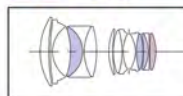


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# Round Eight The World in Black & White

THERE are only three categories left for the Amateur Photographer of the Year 2014 competition, and if previous years are anything to go by, this is likely to be our most-entered round. Black & white has always proved popular, not just in APOY but in the magazine generally. The expressive qualities of monochrome are catnip to photographers. When colour is removed from the equation, the rules of composition, framing and lighting shift their parameters and require the photographer (and viewer) to see the world in a vastly different way.

Many photographers who work exclusively in black & white maintain

that colour is a distraction in a photograph. Remove it and the viewer is free to focus on the graphic elements of an image: angles, shapes, lines and textures. Light is the other key factor here. When black & white and atmospheric lighting combine, the power of an image can seem all-enveloping. Take a look back at some of the film-noir movies produced back in the mid-20th century to see how light and black & white can function as perfect partners.

If you want some tips and tricks for how you can begin to see the world in black & white, then turn to page 28.

## HOW TO ENTER

To enter **via email**, follow the link at the bottom of this page. We will need to know where and how you took your image, plus the camera and lens used with aperture and focal length details. Remember to include a telephone number and your postal address so we can contact you if you win. To enter **by post**, send a covering letter with your image, including the information mentioned above, letting us know if you would like your entry returned to you once the round has been judged (please enclose an SAE). Entries can be sent to APOY, Amateur Photographer, Time Inc. (UK), Blue Fin Building, 110 Southwark Street, London SE1 0SU.

## Plan your APOY 2014 year

Below is a list of this year's rounds, a synopsis of what we're looking for and the dates they will be announced. When you are planning your entry, remember to take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you will be judged.

Theme	Synopsis	Announced	Closes	Results
Street Life	Street photography	1 Mar	28 Mar	26 Apr
Animal Planet	Pets and wildlife	5 Apr	25 Apr	31 May
World in Motion	Action/movement shots	3 May	30 May	28 June
By the Sun and the Moon	Portraits in natural light	7 June	27 June	26 July
Dawn & Dusk	Landscapes at dawn/dusk	5 Jul	25 Jul	30 Aug
Macro World	Insects, flowers and plants	2 Aug	29 Aug	27 Sep
In a Faraway Place	Travel photography	6 Sep	26 Sep	25 Oct
<b>The World in Black &amp; White Monochrome images</b>		<b>4 Oct</b>	<b>31 Oct</b>	<b>29 Nov</b>
Kept in the Dark	Night photography	1 Nov	28 Nov	20-27 Dec
Building Blocks	Architecture exteriors	6 Dec	26 Dec	31 Jan

**How to enter via email:** For full details of how to enter via email and for terms and conditions, visit [www.amateurphotographer.co.uk/apoy14](http://www.amateurphotographer.co.uk/apoy14)

## This month's prizes



**TOTAL KIT  
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£1,200**

### 1st prize

THE first-prize winner will receive an Olympus OM-D E-M10 with a 14-42mm EZ Pancake zoom, a 45mm f/1.8 portrait lens, a 40-150mm zoom, a 9mm fisheye lens, a macro adapter and a street case in which to carry it all. That's a total retail price of £1,200. The E-M10 has a 16.1-million-pixel, four thirds-sized CMOS sensor and a TruePic VII image-processing system. Its 1.44-million-dot EVF displays a 100%

field of view and has a 120fps refresh rate. The 14-42mm EZ Pancake zoom lens is a slim and compact optic that is equivalent to a 28-84mm lens in the 35mm format. This 45mm f/1.8 portrait optic is ideal for low-light people shots without flash, while the 40-150mm zoom has high-speed AF and is optimised for movies and stills. The 9mm fisheye lens is ideal for capturing wideangle scenes.

### 2nd prize



**PRIZE  
WORTH  
£500**

THE second-prize winner will receive an Olympus PEN E-PL5 camera plus a 14-42mm and 40-150mm twin-lens zoom kit worth £500. The E-PL5 offers serious image quality, with its powerful

16.1-million-pixel sensor and a new OM-D component in the TruePic VI image processor, and it has lightning-fast autofocus, a touch-sensitive LCD screen and full HD video.

### 3rd prize

THE third-prize winner will receive an Olympus Stylus SP-100EE Ultra Zoom camera, with an impressive 16-million-pixel sensor and 3in LCD screen. A handy autofocus lock is included, so you need never lose a shot due to fuzzy focusing. The camera also features a 50x optical Ultra Zoom lens with a focal length ranging from 24mm to 1,200mm, and built-in Dot Sight to make it easier to focus precisely on distant subjects.



**PRIZE  
WORTH  
£350**



# Round Eight Black & White

We take a look at some tips and tricks to set you on your way to creating successful black & white images



## Backlighting

A GENERAL rule in photography is to always keep the sun over your shoulder when taking pictures. Yet shooting into the light can create a striking atmosphere, especially in black & white. This is particularly effective if you're looking to achieve

a silhouette. However, there are a number of ways to get a balanced exposure if that's what you're looking for. Using fill-in flash on your foreground interest is perhaps the easiest method. You could also take two exposures – one for the foreground and the other for the backlight – and blend them.



## High contrast

CHOOSING a high-contrast scene removes all nuances and pushes the greys of your image towards the black & white ends of the spectrum. The results will be simple, yet striking, compositions.



## Visualisation

THE WORLD around us is full of colour. So when it comes to shooting in black & white it's necessary to change tack and see in tones rather than shades of colour. Black & white is another way of interpreting the world we see. The key to producing great

images is to think about how colour translates into tone. Think about the range of tones in the scene in front of you and the proportion of shadows and highlights. How do they work together within the frame? The main subject must draw the viewer's eye, so pay careful attention to how this is rendered in black & white.

## Toning

YOU CAN always try toning your image, perhaps using a sepia tone to make your image appear old-fashioned. Or perhaps a split-tone image by adding different degrees of blue to the shadows.



## Textures/patterns

WHEN COLOUR is removed, a scene can look flat when there's nothing of interest within the frame. Since you can't rely on bold colours for impact, you could always try incorporating textures and patterns into your image. Perhaps early morning light raking across a landscape takes your fancy. Or you could even try shooting a portrait in contrasty light to reveal textures in a wizened face. An abstract approach would also be ideal. Get in close or shoot reflections. Seek out bold shapes, lines and unusual viewpoints.

**RULES** 1. Entrants may submit only one photograph per month, as an sRGB JPEG file that is 2,700-3,000 pixels along its longest dimension, an unmounted print (max size 210x297mm) or slide (no glass mounts please), in colour or black & white. 2. The entrant's name, address and daytime phone number must be attached to the slide mount or the back of the print. 3. You may only submit digital files by email (no CDs/DVDs). When submitting a digital file, the file name of your image must be your first name and surname, the subject line of your email message must state the round name and your name once again, and the body copy of your email must include your name, address, daytime telephone number, the camera model, lens and exposure details. 4. Photos submitted must be your own work, must not be copied, must not contain any third-party materials and/or content that you do not have permission to use and must not otherwise be obscene, defamatory or in breach of any applicable legislation or regulations. If Time Inc. (UK) has reason to believe your entry is not your own work or otherwise breaches this rule, your photos will NOT be considered. 5. Photos must not previously have been published in a national UK photography magazine. 6. Copyright of all entries remains with the photographer, but Time Inc. (UK), Olympus and their associated group companies reserve the right to use, publish and republish entries in connection with the competition, without payment. 7. By entering this competition you grant permission to Time Inc. (UK), Olympus and their associated group companies to reproduce your photos in electronic format and hard copy including for display at an exhibition, in Time Inc. (UK)'s Amateur Photographer magazine and on Time Inc. (UK)'s and Olympus's websites and social media should they be selected to promote the competition. 8. You grant Time Inc. (UK), Olympus and their associated group companies the right to use your name and town or city of residence for the sole purpose of identifying you as the author of your photos and/or as a winner or runner-up of the APOY competition. 9. Each postal entry must be accompanied by a covering letter, including your name, address, telephone number and image/camera details. All submissions must be well packaged in a stiffened envelope (no tubes, please) bearing sufficient postage, and entrants wanting their picture back must include a stiffened SAE stamped of sufficient value for their return. 10. This competition is open to bona fide amateur photographers and students only. That is, entrants should not earn more than 10% of their total annual income OR £5,000 annually from photography. 11. Employees of Time Inc. (UK), Olympus and their families may not enter this competition. Entries are judged by AP staff. 12. There is no age limit for entering, and international entries will be accepted. 13. Prizes are as stated and no cash or other alternative can be offered to the monthly prizes or overall prize. 14. Prize value correct at time of going to press. Overseas winners will be contacted about how to claim their prize, although entrants who live outside the UK who win a prize will be liable for any local customs charges and enter at their own risk. Olympus has the right to substitute a prize for a similar item of equal or higher value if the stated prize is not available. No money can be added to the overall prizes. The overall first prize for the APOY 2014 competition will be to win Olympus products to the value of £5,000 RRP as at the date of notification. 15. Prizes are subject to Olympus standard terms and conditions for its products. Acceptance of a prize is deemed to be acceptance of those terms and conditions. 16. Entries on behalf of another person will not be accepted and joint submissions are not allowed. 17. No responsibility is taken for lost, delayed, misdirected or incomplete entries. Proof of delivery of the entry is not proof of receipt. 18. No purchase is necessary. 19. The overall winner must choose his or her prize within six weeks of being notified. In the event of a tie, the Editor will choose a winner. The Editor's decision is final and no correspondence will be entered into. 20. By submitting photos you are accepting these rules. 21. Time Inc. (UK), Olympus or their associated group companies shall not be liable for any loss, damage or injury of any nature howsoever caused, sustained by any entrant under this promotion. 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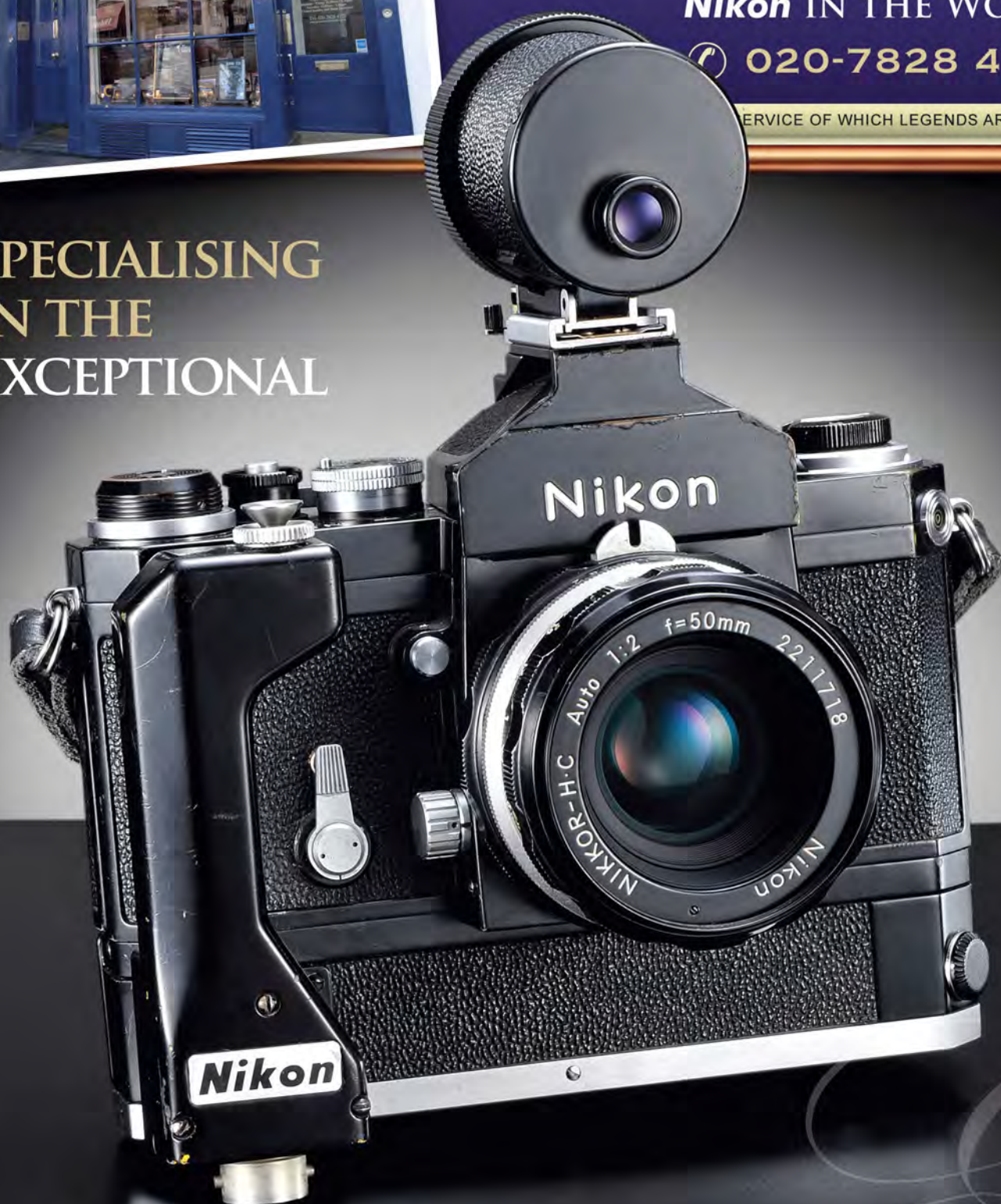


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#### THE NIKON F HIGH SPEED SAPPORO CAMERA

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# Reader Portfolio

Spotlight on readers' excellent images and how they captured them



## Paul Henni, Edinburgh



Paul has taken photos for many years, but in the first portion of his image-making only used point-and-shoot cameras. However, once he was given a Nikon D3200 for his birthday, his interest in the technical challenges of photography began to increase. As he lives in much-photographed Edinburgh, Paul is always looking for new ways to shoot the city. Weather is a particularly important subject in his images, and he describes the rapidly changing light as both a challenge and an inspiration. In the near future, Paul would like to upgrade his kit and skills beyond entry-level.



### Reach for the sky

**1** Paul has created a moody industrial shot here. The highlights on the steel pipework add depth to the image, and the strong cylindrical forms guide your eye up to the textured sky  
Nikon D3200,  
18-55mm, 1/640sec  
at f/3.5, ISO 100





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The two **Reader Portfolio** winners chosen every week will receive a **SmugMug** Power account, worth £35 each, on which to host their images

**Submit your images**

Please see the 'Send us your pictures' section on page 3 for details or visit [www.amateurphotographer.co.uk/portfolio](http://www.amateurphotographer.co.uk/portfolio)


**To the point**

**2** Paul was sure to shoot this on a day with good sun so that that there was good light going across the building. This ensured the light and shade could enhance the features of the street  
Nikon D3200, 18-55mm, 1/640sec at f/4, ISO 100

**On the phone**

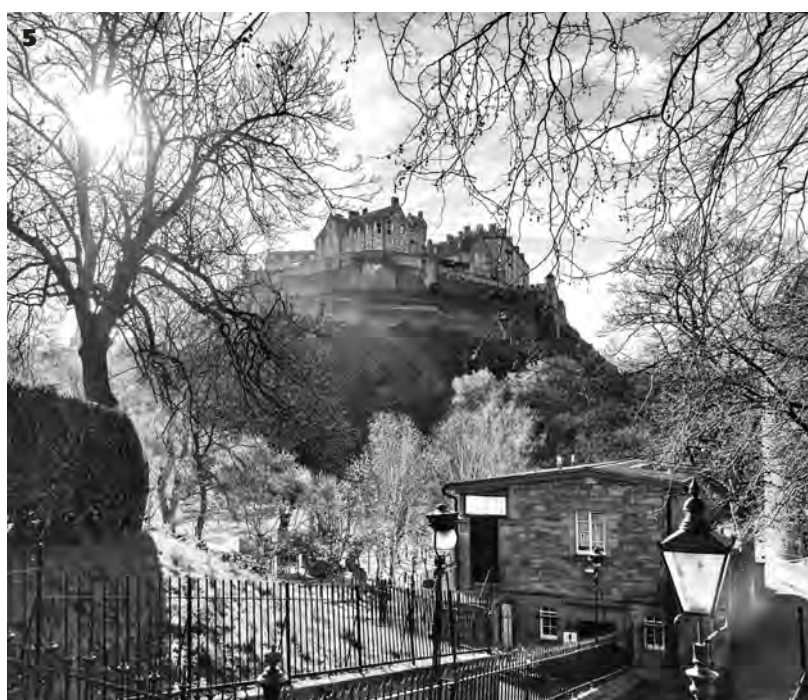
**3** This is a perfect example of what can be achieved when you expose for the highlights. The shadows and silhouette are great  
Nikon D3200, 18-55mm, 1/500sec at f/5, ISO 100

**Running mate**

**4** Paul has captured the contrasting textures of the lower long grass, the shorter grass towards the summit, and the clouds blanketing the landscape  
Nikon D3200, 18-55mm, 1/1600sec at f/3.5, ISO 100

**Bright light**

**5** Edinburgh Castle is an oft-photographed subject. Here, Paul has found a unique angle. He has framed the structure with the branches of a tree  
Nikon D3200, 18-55mm, 1/4000sec at f/4, ISO 100







## Thomas Harvey, Suffolk



Thomas first got into photography (back in the days of black & white) while studying graphic design at college. 'There's nothing like seeing your image appear out of nowhere on a piece of photographic paper,' he says, 'but I have to say that digital photography fits in much better with me these days.' Currently, Thomas tends to exclusively shoot landscapes. He particularly loves the challenge of portraying a three-dimensional scene, taking into account the weather conditions, such as wind and rain, in order to give the viewer a real feel for the scene.

### Rolled up, Woodbridge

1 Thomas has used the bales of hay as bold subjects throughout the varying planes of view. He has also managed to give the image a distinctly warm feel by shooting at such a time that the sun is lighting the sides of the bales. Canon EOS 6D, 17-40mm, 1sec at f/16, ISO 100, tripod, cable release, ND hard grad





# Reader Portfolio



## Farmer's gold, Saxstead

**2** By shooting at this distance, Thomas has created a visual link between the wheat and the windmill in the background  
Canon EOS 6D, 17-40mm, 1sec at f/18, ISO 100, tripod, cable release, ND hard grad

## Stepping stones, Hunstanton

**3** There's a real tranquility to this shot. The still water and ethereal colours are beautiful features of this scene  
Canon EOS 6D, 17-40mm, 6secs at f/13, ISO 100, tripod, cable release, ND hard grad



## Standing silent, Aldeburgh

**4** By using the frame to isolate just the front section of the boat, Thomas has found himself a great leading line  
Pentax K-3, 10-20mm, 1/6sec at f/8, ISO 100, tripod, cable release, ND hard grad



## Sidelit, Southwold

**5** Thomas has employed the pier as a strong diagonal line and has also used the rocks on the left to hold the composition in balance  
Pentax K-3, 10-20mm, 10secs at f/13, ISO 100, tripod, cable release, ND hard grad







# Appraisal

Expert advice and tips on improving your photography from **Damien Demolder**

AFTER

Picture of the week



Diffusing the flash a little creates a glow effect

**Take Away** Anthony Turpin  
Canon EOS 40D, 50mm, 0.5secs at f/4.5, ISO 400

BEFORE



THIS is a clever and ambitious image that caught my eye because it is fun, different and tries, rather well, to tell a story. Anthony has obviously spent some time thinking about what he wanted to do and say, and he's made a very good job of it. Setting out with a purpose can be a fantastic aid to our photography.

Working in a confined space with flash is very difficult, as small distances between objects are proportionally more dramatic according to how much light they receive – which is why the dog is a little burnt out. The shot has a touch too much contrast as well, so it would be worth processing the original with reduced contrast and a fraction less exposure. In addition, Anthony might

have diffused the flash a bit more to create a glow effect rather than a burst. Tissue over the flash, or a white bag, some white material or a net curtain, would do the job – or even a ready-made softbox, maybe covered again for extra diffusion. The glow reduces contrast, and the impression would be much more like something lit up on the car's dashboard than a hard-edged flash.

I've opened the JPEG in Camera Raw and reduced the contrast, the clarity and the power of the highlights a little. It makes everything easier to look at and take in. It's a great image all the same, and I like that you have planned it and made the story work. All your effort is well worth my picture of the week award.



**Win!** Send up to six prints, slides or images on CD (include the original files from the camera along with your versions on the CD). Tell us about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 3. Enclose an SAE if you want them returned. The picture of the week will receive a year's digital subscription to AP worth £79.99

## Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)



## Storm brewing over Chew Valley Lake

David Bowstead

Sony Alpha 700, 16-80mm,  
1/320sec at f/13, ISO 800

ISN'T it great when we get strong, low-angled sunshine during the build-up to a storm? In David's shot, it is as though the trees can't see what is creeping up behind them, and we have to watch the calamity unfold. We like the incongruous proximity of 'good' and 'bad' weather – it makes us take notice.

Of course, in all unusual lighting conditions we need to watch exposures, as our metering systems are tuned for the usual – not the unusual. In David's scene, the camera took one look at the sky and opened the aperture or the shutter by about a stop to brighten things up – and David brightened the exposure further by  $\frac{1}{3}$ EV using exposure compensation.

This has left the trees in the foreground a little too bright, and their brightness has stripped them of their colour saturation and their weight in the scene. I love the way the rounded domes of their canopies roll from right to left, driving a diagonal path across the frame. I can't help feeling that we've been short-changed, though, as the composition on the left of the frame stops before the path created by the trees reaches its natural conclusion. Now, I don't know what was to the left of where David has cut off the scene, but if it was a continuation of the elements we have here, it would have been good to have allowed the pattern to sweep on some more.

I like the triangle of grass at the bottom right of



Black and white highlights  
the stunning detail of the trees



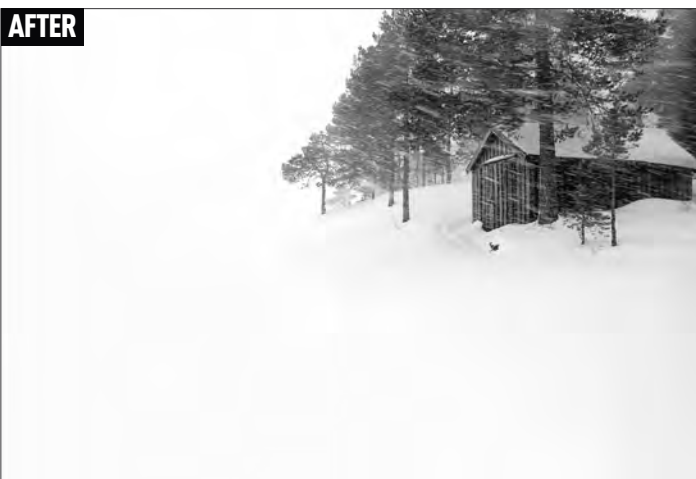
the frame, but again, for a comfortable sense of balance we need more of it to anchor us to the ground. I would have liked David to stand back a bit to allow the composition to continue to the left, and to allow a more significant foreground – and

then to have cropped the frame to a widescreen 16:9 format. I've produced a rough version to demonstrate the changes, with 1-2EV exposure compensation, and a switch to black & white that allows us to concentrate on the light and the form.

BEFORE



AFTER



## Norway snow storm Francisco Mendes

Canon EOS 450D, 18-55mm, 1/125sec at f/7.1, ISO 200

THIS is a lovely scene, and Francisco has made a wonderful job of capturing the wild weather conditions with his careful depiction of the wind-blown snow blasting across the frame in front of the trees. I love the contrast too, between the dark tones of the trees and the cabin against the whiteness of the snow and the sky.

The balance of the composition feels a little awkward, though, and I'm uncomfortable looking at the clump of trees occupying a space that spills across the frame both to the left and to the bottom. It feels too large and dominating and takes away the power of all that whiteness.

Again, we need to step back to include more

snow and sky to emphasise the sense of isolation. We need to see more of the surroundings to really believe that this is the middle of nowhere. So I've added more space to the frame to give an idea of how a more thought-provoking composition might tell us more about the location than simply showing us the subject.

More space to the frame gives  
the shot a feeling of isolation

**Damien Demolder** is a photographer, journalist and photographic equipment expert, speaker, judge and educator. He has worked in the photographic publishing industry for 17 years, including 15 years at *Amateur Photographer*. He uses a wide range of equipment, from wooden plate cameras to the latest DSLRs, and is a great fan of all products that make good photography more accessible to more people



# Accessories

Useful gadgets to enhance your photography, from phones to filters...

## Kodak Pixpro SP360

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Capturing 360° pictures and video with a single lens, meet the new SP360. **Jon Devo** gives his view

### At a glance

- 16.38-million-pixel BSI MOS sensor
- Fixed f/2.8 lens
- Records full HD 1080p video
- Shock, splash, dust and freeze resistant
- Measures 41.1 x 50 x 38mm and weighs 103g

ACTION cameras are becoming must-haves for all manufacturers, including Kodak, which currently boasts three in its range. The latest is the Pixpro SP360 – designed to capture 360° video without the need for multiple cameras. Looking like a miniature submarine, it has a standard tripod thread on one side, plus ports for HDMI, USB and a microSD slot. On the other, a basic LCD display shows battery life, mode and shooting information.

Three controls, including a record button on top, allow operation without a second device, although it's not possible to view/playback when used on its own. Connecting to a secondary device is easy: you download the dedicated Pixpro SP360 app available for iOS and Android devices, then connect to a smart device via NFC or Wi-Fi.

### Verdict

Its extreme 360° field of view can be displayed in various ways, my favourites being a panorama mode and a 3D dome mode that replicates the lens's exact field of view. The 360° view modes can be operated via a touchscreen and I found it immersive and fun – it's just not that practical. You can adjust white balance, movie recording format and shoot stills at 10, 5 or 2 million pixels, but there's no exposure control. Innovative tech, but its quality didn't blow me away.

### 360° vision

The SP360 can record full HD, 1920 x 1080-pixel (30fps) movies and 10-million-pixel stills with an extreme 360° view.

### Wireless

It's possible to use a smart device for live view and remotely controlling the SP360. Recorded images can be downloaded straight to the device.

### High speed

It's possible to record high-speed 848 x 480-pixel video at 120fps. Perfect for adding drama to action shots

### Tough

Made to handle the exploits of thrill-seekers, the SP360 is shockproof against a two-metre drop, splash-proof, dust-proof and freeze-proof to -10°C.

Amateur  
Photographer  
Testbench  
★★★★

### ALSO CONSIDER

#### Ricoh Theta Spherical Digital Camera

£329

[www.theta360.com](http://www.theta360.com)

Slim and lightweight at 95g, the Ricoh Theta Spherical Digital Camera uses two fisheye lenses either side of it to create 360°-style panoramic images. There's 4GB of internal storage, so no memory card is needed.



#### Bublcam 360°

\$579 (around £355)

[www.bublcam.com](http://www.bublcam.com)

A tetrahedral design with four 190° lenses that claim to capture everything 'within a digital bubl'. Aluminium construction, HD video, stills, microSD card recording, image stabilisation and live-streaming included.

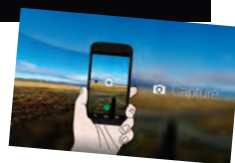


#### Panorama Camera 360 by TeliporMe

Free

[play.google.com](http://play.google.com)

Offering high-quality panoramic capture, this 360°-camera app offers a more comprehensive solution than the stock panorama modes, including 3D viewer and 3D effects. You can also share and view panoramas taken by other photographers in your location.





## Out now

Expert reviews of the latest kit to look out for

### Seagull MRC80+ flash

● £76.50 ● [www.camerachina.com](http://www.camerachina.com)

THIS compact LED light ring can be attached to the filter thread of a lens via one of the provided adapters with fittings for 49, 52, 55, 58, 62, 67, 72 and 77mm lenses. The power pack takes four AA batteries, supplying 6V power as it sits in the hotshoe of the camera. The unit features wheel control for adjusting brightness and a switch for alternating between flash and continuous lighting modes. In use, the flash mode is significantly brighter than the constant light mode, carrying a guide number of 2.6m @ ISO 100, which is about half the power of comparable units, but then of course, those units cost a fair bit more money. Being an economic option, the MRC80+ is constructed from weaker materials in comparison to some premium units. To get the most out of the MRC80+'s usage lifespan, I'd suggest that it is better suited to photographing macro subjects in a studio set-up, rather than repeatedly packing it into your camera bag to take on long day trips.

Jon Devo



Amateur  
Photographer  
Testbench  
★★★★

### Stor.E Canvio portable hard drive

● From £45 ● [www.toshiba.co.uk](http://www.toshiba.co.uk)

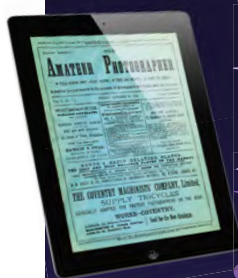
PORTABILITY, connectivity and speed are the selling points of the USB 3.0 compatible Stor.E Canvio external hard drive from Toshiba, which is available in three capacities (500GB, 1TB and 2TB) and a range of colours. Back up and remote access software Pogoplug is also included with this Stor.E, as well as 10GB additional cloud storage thrown in just for good measure. When it's hooked up to a computer and Wi-Fi network, it's possible to connect to your hard drive remotely via compatible PC, Mac or smart device, which is great for accessing your portfolio or example images on the go, to show a potential new client. The bundled software doesn't provide the smoothest user experience, but it does work and it also makes it possible to auto-backup your data to the cloud for better protection against drive failure or loss. Being USB 3.0, the read and write speeds are about as fast as one would expect, around the 90MB/s mark. Overall, these are good drives at fair prices, but they're really nothing special.

Jon Devo

Amateur  
Photographer  
Testbench  
★★★★



# Amateur Photographer is 130 years old!



In next week's issue, we are celebrating our 130th birthday

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AP staff each shoot with a camera costing less than £130, and find a huge variety of classic film and digital cameras available

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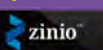
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## At a glance

- Around £800, second-hand
- 21.1-million-pixel, full-frame sensor
- 1080p movie recording at 29.97fps
- ISO 100-6400
- Digic 4 processor
- 3.9fps continuous shooting
- 9 autofocus points
- 3in, 920,000-dot ClearView LCD display
- Small, medium and large raw+JPEG recording



The 5D Mark II's metering gave me a decent exposure for this cheeky shot



A monochrome picture style is available, but I shoot in colour and convert in post





# To hell and back

**Callum McInerney-Riley** subjects his faithful old **Canon EOS 5D Mark II** to some rather unexpected conditions

From the moment I bought my first DSLR, I was utterly engrossed in photography. Within six months, I was taking on small photography jobs in order to push myself and gain more experience. Even if there was no prospect of pay, the satisfaction of executing great photographs that were appreciated by the end users was enough to keep me going.

Skip forward a year or so, and an opportunity to do some work experience at a big press agency came up. It was clear my camera at the time, a Canon EOS 400D, just wasn't going to cut it in such a demanding environment. So I compared a few different models and opted to buy the relatively new Canon EOS 5D Mark II.

Although I wasn't committed to the Canon system due to an expensive collection of lenses, I had invested a lot of time in getting familiar with the system in general, which made me want to buy within the same brand. In addition, my EOS 400D had served me well and been

reliable through the years, so I was confident in my choice.

The EOS 5D Mark II has a 21.1-million-pixel sensor and was the first Canon DSLR to record video, which was very impressive at the time. I remember looking at sample images and watching numerous YouTube videos that were shot with the EOS 5D Mark II, and being incredibly impressed. The day I bought the camera, I flew out to France on a fishing trip. I couldn't help but get it out of its box on the plane and spent almost all my trip fiddling with every setting imaginable.

## Features

It's fair to say the EOS 5D Mark II is getting on a bit, but the camera still holds its own. It can be picked up second-hand in a reasonable condition for around £800. Its 21.1-million-pixel CMOS sensor doesn't dazzle in the megapixel count quite like the 36.1-million-pixel behemoths we've seen released recently, but I feel this resolution is quite

Travelling around Europe carp fishing has taken me to some beautiful places; the EOS 5D Mark II is always by my side



This was shot using my personal favourite lens, the Canon EF 50mm f/1.4



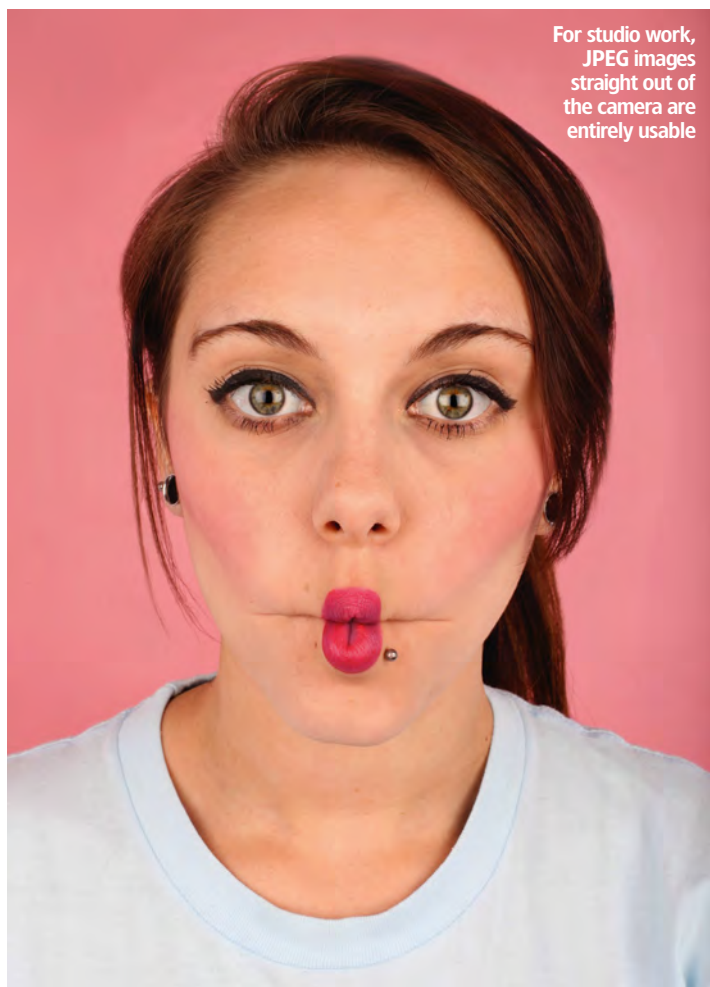
➤ sufficient. For the most part, 21.1 million pixels strikes a good balance between file size and giving enough leeway to crop an image if necessary. Rarely do I find myself yearning for extra pixels. Also, like most Canon DSLRs, users can select the size of the files they wish to capture. When I shoot images that are for use on the web or in time-lapse compositions, I always have the camera set on small raw, giving me a smaller, more manageable file.

These days, I often shoot weddings, festivals, products, portraits and reportage when I'm not writing camera tests. I also shoot time-lapses and landscapes for fun. So it's fair to say I appreciate the diversity the EOS 5D Mark II offers. In situations such as dimly lit churches, which prohibit the use of flash, or in a tent at a festival, the high ISO capabilities are imperative, as is the autofocus.

I have found shooting images up to ISO 1600 is the way to get a balance between the detail and not blighting the image with noise. At ISO 2000 or above, the noise starts to become hard work, and using Lightroom, it takes a while to find the balance between noise reduction and sharpening. In fact, DxO Optics Pro 9 has found a place in my workflow recently, most



A good dynamic range and colour depth are recorded by the EOS 5D Mark II in both JPEG and raw. Thanks to this, there is much to work from when post-processing a shot



For studio work, JPEG images straight out of the camera are entirely usable

notably for the automatic noise reduction and optical corrections that can be applied on import.

I've shot lots of landscapes since owning the EOS 5D Mark II, mostly while fishing. I never shoot landscapes commercially; they're simply shots to share with my friends and family, so the dynamic range is sufficient for me. However, the dynamic range in comparison to many other cameras is slightly lacking, especially when compared with many similarly priced Nikon models.

### Autofocusing

It's not to be said that the EOS 5D Mark II is without fault. The AF system leaves a lot to be desired, something that I found out quite quickly when shooting press photography. The staple of the job was intercepting people on trial as they came out of a courtroom. The individuals would move fast and often try to avoid having their pictures taken.

While other photographers around me were catching upwards of 20 sharp frames, shooting

mostly with Canon EOS-1D Mark IIs or EOS-1D Mark IIIs, at the time I would be lucky to get two or three shots using continuous focus. The camera would search and hunt for focus with varying degrees of success.

After a little tinkering with the camera settings and seeking advice from other photographers, I developed a workaround. By reassigning AF-on from the shutter button to the back button, I was able to continuously focus and pick my shots when I knew the focus was locked on. However, there were occasions with such low light levels that the continuous focus would take far too long to lock on. So, I began to use one-shot, all AF points, alongside back button focus.

This meant I needed to refocus for every shot, but I could more or less guarantee that every one would be sharp. I would usually shoot two headshots and three body shots, which was enough to get a decent image. A few other photographers I worked with joked that my technique was like a hitman's – but that's what I had to do.





## ‘The more I became accustomed with back-button focusing, the more I found a preference for using single-point AF’

Featuring just nine AF points, there are certainly limitations to the EOS 5D Mark II – although the more I became accustomed to back-button focusing, the more I found a preference for using single-point AF. These days, it’s my go-to setting on every camera if it’s available. For example, if I shoot a portrait, I will point the centre point at the eyes of the subject, lock on with the back button, recompose the image and take the picture.

It’s like manual focusing with the convenience of AF. It certainly helps because you, as the user, are completely in control of what is in focus. As somebody who shoots much of my work wide open, I rely heavily on precise control and focus confirmation.

### What about now?

Canon replaced the EOS 5D Mark II with the Mark III in 2012, and improved upon many of the issues

the camera had. One of the major updates is the incredibly fast and accurate 61-point autofocus system. This technology is borrowed from Canon’s flagship EOS-1D X. Another major update is the change in sensor that enables the camera to achieve a higher level of image quality over its predecessor. I’ve considered upgrading to the EOS 5D Mark III, but with the second-hand value of my old camera and the cost of buying the Mark III model, I would be roughly £1,500 out of pocket.

For that money, I could buy a couple of very nice prime lenses, so it has never made financial sense to me to pay £1,500 for what I consider to be a few minor issues. However, if I were to buy again, I wouldn’t hesitate to choose an EOS 5D Mark III. With no announcement yet of an EOS 5D Mark IV, even with Photokina having taken place, it’s unlikely

# Focal points

The video functionality of the EOS 5D Mark II revolutionised how we look at today’s DSLRs

### Full 1080 HD video recording

Canon was not the first to put video in a DSLR – this accolade was achieved by Nikon with the D90. However, this was only 720 resolution and the D90 has big issues with rolling shutter. The EOS 5D Mark II is special because it’s the first DSLR to really do video right. A later firmware update added the ability to shoot 1920 x 1080-pixel-resolution movies at frame rates of up to 30fps. The video quality is exceptional, giving a rich colour tone and dynamic range straight out of the camera, although using a custom picture style with low sharpening and contrast allows more scope in post-production. The camera also features a mic port for external sound recording.

### 21.1-million-pixel sensor

At the time of release, the 21.1-million-pixel, full-frame CMOS sensor featured inside the EOS 5D Mark II was one of the highest resolutions in its class.

### Frames per second

A rate of 3.9 frames per second can be captured on the EOS 5D Mark II. This is unlikely to satisfy the avid sports or wildlife photographer, but it’s enough for most enthusiast photographers.

### Different raw size

One of the highlight features of Canon cameras is the ability to capture raw files at reduced resolutions. The EOS 5D Mark II offers ‘small raw’ in 10 and 5-million-pixel sizes.



### Multi-controller button

The multi-controller button can be used to navigate across the camera menus. It’s also very useful for selecting focus points while shooting, and also for moving through settings on the LCD display.

### AF-on button

The AF-on button engages the autofocus system. It’s possible to customise this button to preference. I have this button set to AF-on and disable the AF on the half-pressed shutter







I use a smartphone-controlled Triggertrap cable release to shoot time-lapse videos using stills. I often pick one or two frames from the sequence to upload to Flickr

➤ we will see one this year – though it is highly possible we could see one in 2015.

I know lots of photographers and videographers have been wishing for 4K video recording on a DSLR, along with other video advancements. Although it's perhaps unlikely that the EOS 5D Mark IV will break into 4K, the demand is there for Canon to focus on improvements in the area of video. Maybe an articulated LCD display, dual pixel AF in live view and a high frame rate for HD video recording. It will be interesting to see the direction the Mark IV takes.

Recently, Nikon released the D810, the closest rival to the EOS 5D Mark III. This camera offers better image quality than the flagship Nikon D4S, leaving the D4S as a high-speed specialist sports and wildlife camera. Having used the Canon EOS-1D X for the last six months, I feel that if the EOS 5D Mark IV followed suit and came a step closer to the amazing high ISO performance and AF offered by the EOS-1D X, it would be the perfect update to an already amazing camera.



## Camera overboard

CANON has never really made a song and dance about the performance of the weather sealing on the EOS 5D Mark II, but during the camera's lifetime, I have put it through hell and back, an extreme example being when I was recording video footage from a boat and the camera and tripod toppled over into the lake.

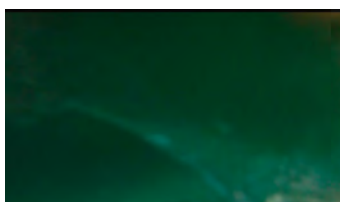
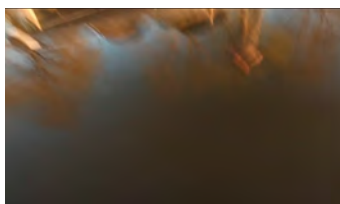
I dived in after it and pulled it from the depths after a good two or three seconds of being fully submerged, bruising my ribs quite badly in the process. On dry land I removed the battery door, lens, card slot, eyecup and anything else I could, in order to strip it back. The LCD screen was filled with water, as was the top-view display, so I thought it was a goner. I left it in a bucket of rice overnight to draw out some of the moisture. I then proceeded to dry it out by a

log fire for a further 12 hours.

Once the LCD was clear of condensation, I left it for a few more hours before turning it on to see what the camera's fate was. Sure enough, it worked fine! I spent another five days shooting stills and video with it, and once back in the UK, I sent the camera to the Canon Repair Centre to have it cleaned and looked over as a precautionary measure.

Of course, this is an extreme example and on any other day I may not have been quite so fortunate. However, throughout its lifetime, my EOS 5D Mark II has also been exposed to numerous rain showers, particularly while shooting time-lapses, as well as extremes of temperature while night-fishing in winter.

Perhaps I've been fortunate but I'm confident in saying that the EOS 5D Mark II really is built to hold its own against the most brutal of conditions.



A sequence of video stills taken the moment my camera went in the lake



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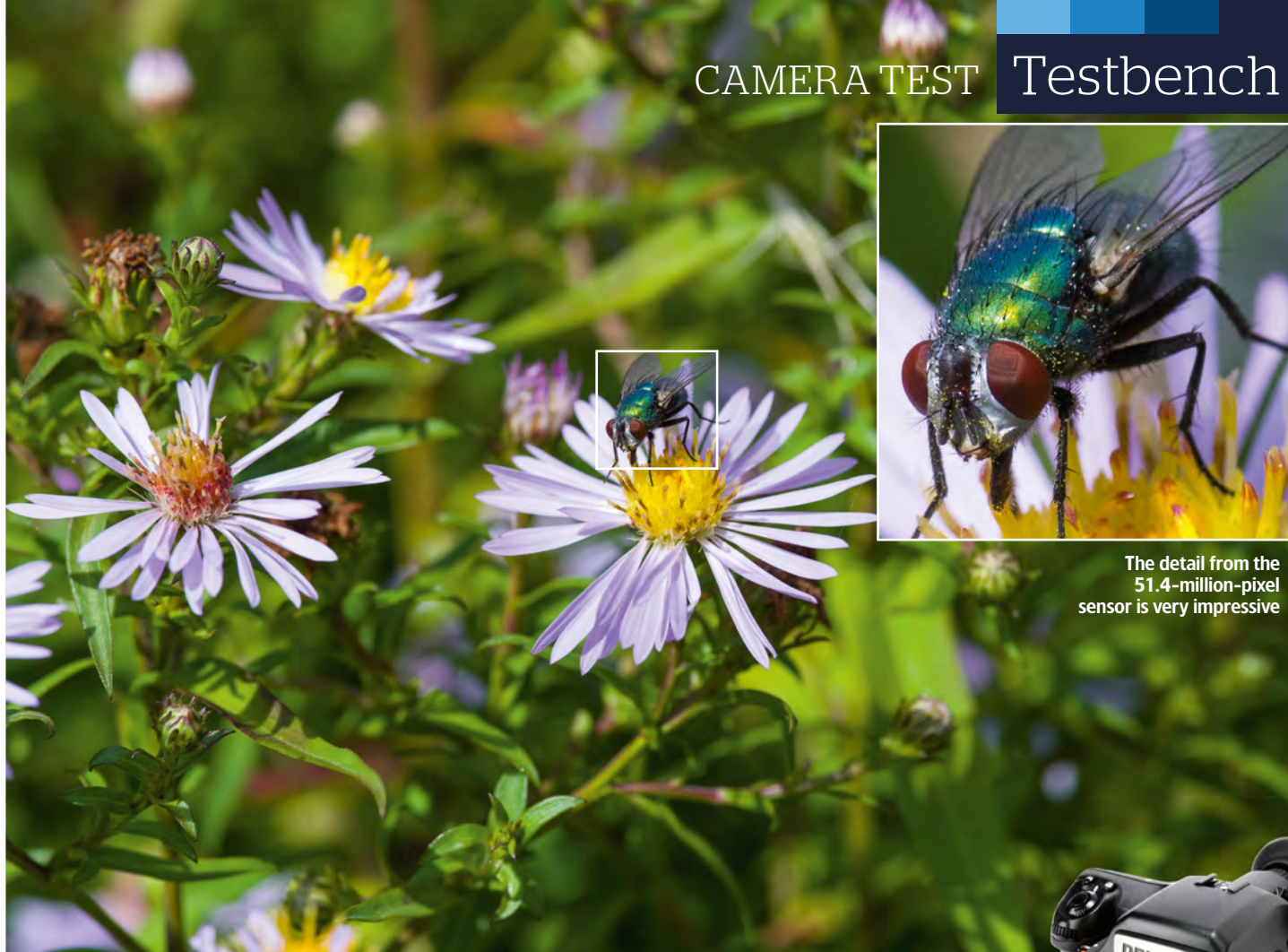
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The detail from the 51.4-million-pixel sensor is very impressive

# Pentax 645Z

Its resolution is staggering, but there is much more to the 51.4-million-pixel Pentax 645Z medium-format digital camera. **Richard Sibley** finds out what it is like to use

Usually the preserve of the professional studio photographer, Pentax has been trying to tempt enthusiast photographers with a medium-format digital camera since the launch of the Pentax 645D in March 2010. The format certainly offers some advantages, especially for those who require a shallow depth of field and the ability to record the finest of details.

Obviously, at almost £6,800 body only, the price of the new Pentax 645Z may still be prohibitive to most photographers, but it is still certainly far cheaper than other medium-format options from the likes of Hasselblad or Phase One. And, of course, renting the Pentax 645Z is another option for those who want to use it for a particular project.

The real questions for the DSLR

shooter thinking of using the Pentax 645Z are, how easy is it to make the switch and how good is the 51.4-million-pixel sensor?

## Features

Although the 51.4-million-pixel sensor may be new, its dimensions aren't, with the sensor being the same 44 x 33mm size as the original unit in the 645D. This means that the Pentax 645 cameras have a 35mm equivalent focal length multiplier of 0.8x, so a 100mm lens is equivalent to an 80mm lens on a 35mm full-frame camera.

Perhaps more important than the comparatively slight increase in resolution from the 40-million-pixel sensor in the 645D to the 51.4-million-pixel sensor in the 645Z, is a switch in the technologies. The original 645D used a CCD sensor, whereas the

new 645Z uses a CMOS sensor. While CCD sensors usually produce better images at low sensitivities than their CMOS counterparts, improvements in CMOS technology mean that the difference is becoming negligible, and offset by the other advantages of CMOS sensors. One of the advantages is an increase in sensitivity from ISO 100-1600 on the 645D to ISO 100-204,800 on the 645Z. This big increase makes the 645Z much more versatile compared to its predecessor, opening up other opportunities aside from studio and landscape photography.

The CMOS sensor also allows for video capture at a full HD resolution of 1920 x 1080 pixels, at either 60i, 30p or 24p frames per second. The shallow depth of field that is afforded by the larger sensor may make the 645Z an intriguing prospect for



## Data file

### Pentax 645Z

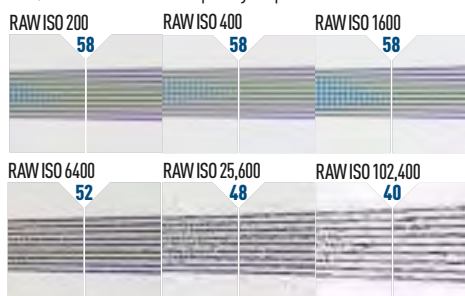
Price	£6,799.99
Sensor	51.4-million-pixel, 44 x 33mm CMOS sensor
Output size	8256 x 6192 pixels
Focal length mag	0.8x
Lens mount	Pentax 645AF2
Shutter speeds	30-1/400sec
ISO	100-204,800
Metering system	86,000-pixel RGB sensor
Exposure compensation	±5EV in 1/3EV steps
Drive mode	3fps
LCD	Tiltable 3.2in, 1.04 million dots
Viewfinder	Keplerian telescopic trapezoid prism finder
AF points	27 (25 cross-type)
Video	1920 x 1080 pixels at 60i/50i/30p/25p/24p
External mic	Yes
Memory card	SD/SDHC/SDXC or Flucards
Power	Rechargeable Lithium-ion battery D-LI90
Dimensions	117 x 156 x 123mm
Weight	1,470g body only



## Pentax 645Z

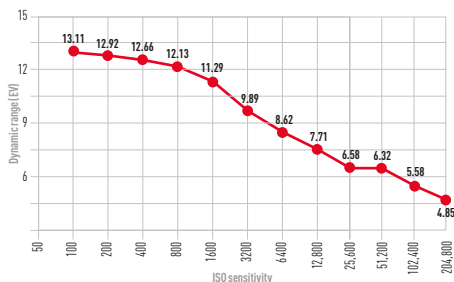
### Resolution

Thanks to its 51-million-pixel sensor and no optical low-pass filter, the 645Z can deliver an extraordinary amount of detail. At ISO 100, it resolves close to 6000l/ph, before maze-like aliasing becomes visible, and the CMOS sensor means images stay almost as detailed up to ISO 1600. Resolution falls at higher sensitivities, to around 4800l/ph at ISO 25,600 and 4000l/ph at ISO 102,400 – which is still pretty impressive.



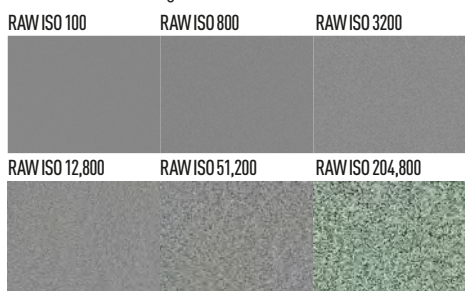
### Dynamic range

The 645Z delivers the highest dynamic range of any camera we've tested so far, at over 13EV at ISO 100. This should translate to huge amounts of shadow detail in raw files. Unlike previous CCD-based medium-format systems, the dynamic range holds up very well at higher sensitivities, with almost 10EV at ISO 3200. Beyond this it falls progressively, but it's still more than a match for full-frame cameras such as the Nikon D810.



### Noise

Images are extremely clean at ISO 100, and still very usable at ISO 3200. Noise becomes increasingly evident thereafter, with ISO 12,800 looking obviously gritty. At ISO 51,200 luminance noise is extremely pronounced, and the highest ISOs are barely acceptable. Indeed, the noise is so severe at ISO 204,800 that our grey card has taken on an overall greenish tint.



videographers, especially as there are many older manual-focus Pentax 645 mount lenses from the digital camera's older film siblings.

### Build and handling

Getting up at 4am to capture sunrise in the summer is something that, surprisingly, I enjoy, especially when I have a new camera to test. My only reservation was the size and weight of the Pentax 645Z. You can't escape the fact that the body is large, weighing 1,470g. Add a couple of lenses to my camera bag and, all of a sudden, the weight on my shoulder was a little more than usual. All that said, the camera wasn't really that different from carrying around a professional DSLR with a few lenses, and I was pleasantly surprised that I managed to fit the 645Z into a medium-sized shoulder bag. So while the size and weight of the camera will be noticeable to those with an enthusiast-level DSLR, those used to carrying professional bodies with f/2.8 lenses should be less concerned.

The body of the 645Z is largely unchanged from its predecessor, and all the buttons and dials are positioned in almost identical locations. Anybody who has used a Pentax DSLR will find the layout of the camera familiar, and you should be able to pick it up and start shooting without having to pore over an instruction manual. The camera is extremely straightforward to operate, and I have to say that at no point did I find myself struggling to find a button or switch a setting.

Slightly altered from the original camera is the handgrip, which is a bit deeper, making it more comfortable and secure to hold. This is important, as the last thing you want to do is drop a camera that costs around £7,000 body only.

Should you drop the 645Z, its magnesium-alloy body should be able to withstand the odd knock, while the camera also receives the same level of weather sealing that we have come to expect from Pentax DSLRs. In total, the 645Z has 76 weather seals protecting the camera, which meant I was unconcerned about spray from waves occasionally dashing against the camera body when shooting by the sea.

To accompany the weather-sealed body is a series of three All Weather (AW) lenses: the smc DA 645 25mm f/4; the HD D-FA 645

90mm f/2.8 ED AW SR; and the smc D-FA 645 55mm f/2.8. The 55mm optic comes with the 645Z as the kit lens.

### Performance

Aside from the size of the 645Z, it is quite easy to forget that you are using a digital camera with a medium-format sensor. The camera's metering behaves just like that of a Pentax DSLR, meaning that sometimes it underexposes to preserve highlight detail, though on the whole, it is very easy to work with in its evaluative settings.

Autofocus is quick without ever being fast enough to be described as snappy, but again, given that the Prime II image-processing engine and large file size only allow for shooting at 3fps, this camera is unlikely to be first choice for photographing action. For landscape, macro, still-life and portrait photography, the 27 AF points are more than fast enough, especially as 25 of these are the more sensitive cross-type points.

If you think about the size of the shutter in the 645Z, you can almost hear a loud clunk as you imagine it firing. However, this isn't the case. Given the size of the camera, the shutter sound is actually quite subdued, and while you wouldn't want to use it at a chess match, it shouldn't draw too much attention during a wedding service.

It goes without saying that a tripod is always going to offer you far sharper images than shooting handheld, especially with a camera the weight of the 645Z. However, I managed to fire off a few images at 1/40sec, using the 55mm lens, that were still usable when viewed at 100%. I even attempted to take some macro images handheld using the 120mm lens, and with a shutter speed of 1/1600sec and a bit of luck, I was able to take some good images, though I obviously had much more success when using a tripod.

The amount of detail that the sensor can produce is quite staggering. Combined with the macro lens, I was able to take some impressive close-up images of wasps and bees buzzing around trying to get the last of this summer's pollen. Images taken at up to ISO 1600 are usable, though the image quality does start to break down when you push the camera beyond this sensitivity.



The 645Z has impressive dynamic range, with plenty of highlight and shadow detail recoverable from raw





Even at f/4, the combination of 120mm and a large sensor creates shallow depth of field

## Our verdict

ONE OF the best things about the 645Z is that it slowed me down. I stopped to think about what I was doing. I shot long exposures, waited patiently for insects to land on plants and made sure that my tripod was perfectly positioned. Of course, you can do all of this with any camera, but there is something about the size, shape and way of working with the body of the 645Z that encourages you to get the absolute best from its 51.4-million-pixel sensor.

Yet for all the feeling that it was something new, it had a sense of familiarity, like stepping into your favourite shoes. Buttons, dials and on-screen menus are all logically placed, and the camera isn't as intimidating as a digital Hasselblad. It handles like a very big DSLR.

As you would expect, image quality is excellent for the market for which it is intended, though

images taken at higher sensitivities could benefit from a reduction in size to help reduce noise.

Although the price is prohibitive, it isn't much more than the Leica M digital rangefinder cameras, once you include a lens or maybe two, and you get a lot of camera for that money. However, if you would like to try it, but can't justify anywhere near the money, perhaps hire it for a weekend shooting landscapes. It is a great experience.

### For and against

- ✦ 51.4-million-pixel CMOS sensor with no AA filter
- ✦ The camera weighs 1,470g
- ✦ Some excellent-value, used manual-focus 645 lenses available
- ✦ AF could be a little faster
- ✦ Cheaper than the medium-format competition

FEATURES	9/10
BUILD & HANDLING	8/10
METERING	8/10
AUTOFOCUS	7/10
AWB & COLOUR	8/10
DYNAMIC RANGE	8/10
IMAGE QUALITY	9/10
VIEWFINDER/LCD	9/10



**Amateur Photographer**  
**Testbench**  
**GOLD**  
★★★★★

## Focal points

The 645Z has all the key features you would expect to see in a Pentax DSLR

### Lenses

The 645Z is compatible with older, manual-focus Pentax 645 lenses designed for the older film cameras. If you hunt around, it is possible to find a bargain or two.

### DNG raw

Images can be saved as DNG raw files, so can be easily edited in almost any raw conversion software.

### No AA filter

Like the Pentax K-3, the 645Z has no AA filter, meaning that the maximum resolution can be captured from the 51.4-million-pixel sensor. The high resolution means that moiré patterning shouldn't be an issue; however, if it does start to appear in images, the award-winning AA filter simulator feature can be used.

### Flucards

The 645Z is compatible with Flucards. These SD-sized cards offer Wi-Fi connectivity, and enable not only image transfer to a smartphone or tablet, but also remote camera control.



### Viewfinder

In comparison with a 35mm-frame camera, the optical viewfinder has a magnification of 0.85x when used with the 75mm lens. The finder offers a 98% field of view.

### LCD screen

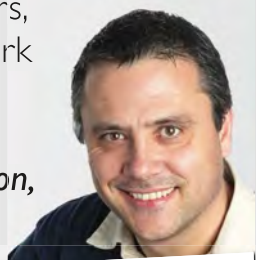
The Pentax 645Z uses a 3.2in, 1.04-million-dot LCD screen. Usefully, the screen is tiltable, which I found partnered the live view really well, particularly for landscape images.





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## How the course works

**A**s this is a home study course, students are free to work at their own pace and in their free time. There are no classes to attend, the course is all-year round and you can enrol at any time.

On joining, you receive the course manual and the module

book, which outlines the work you need to submit to your tutor as you progress through the course. You can work to suit your own schedule, but 10 modules should be completed within two years.

Students are assigned a personal tutor who is responsible

### Course outline

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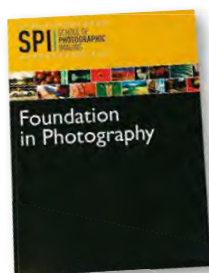
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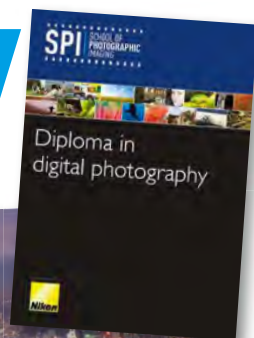
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## Best DSLR in the heat?

**Q** I want a high-quality DSLR that I can take out with me on hikes – often in hot environments. I had a smaller digital camera before, but it kept shutting down because of the heat. I need your help – Canon or Nikon? And why? **Kris Tag**

**A** Although the age-old Canon vs Nikon debate still prevails, those brands don't make enthusiast-level DSLR cameras that are certified as being any more or less resistant than cameras from other brands. Your first consideration when buying a new camera and potentially investing in an entire system should be the things you're intending to shoot and then considering whether the camera and its systems are suitable to those purposes.

However, if you have your heart set on a Canon or a Nikon camera, and your only concern is 'high quality', then I would recommend getting your hands on the Nikon D810. It features a 36.3-million-pixel, full-frame sensor and is one of the best-performing cameras I've come across in its class, if not currently the best. It is also weather-sealed, so it is built to handle the outdoors.

However, I wouldn't write off other brands simply because they're not Canon or Nikon. There are some fantastic cameras being built by many manufacturers that may appeal to you more.

**Jon Devo**



Travel photographers rely on cameras working in extreme environments

## Mystery video files

**Q** I have been a reader of AP for about 50 years and I have never had a reason to write to you before. However, yesterday I came across something that has left me completely baffled. I have three digital cameras: a Sony Alpha 7, a Panasonic Lumix DMC-GX7 and a Sony Cyber-shot DSC-RX100. Yesterday, I went for a walk along the coast with my dog, and took my number-two camera – the Panasonic – together with a Panasonic 14-140mm zoom lens. I took a few shots, not particularly good ones, and returned home.

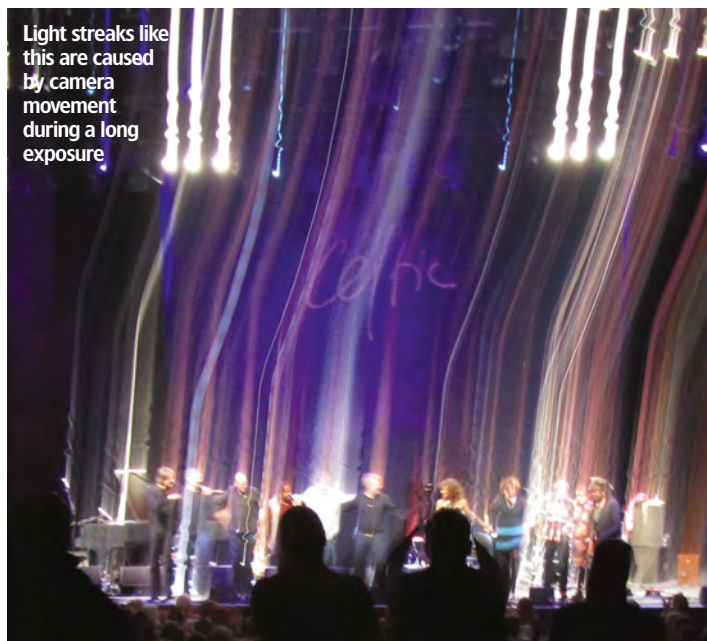
I switched the camera on to look at the dozen or so shots I had taken. However, when I looked at the playback screen, it was black and a message, 'This motion image cannot be played', was displayed. I then scrolled back to the same black screen but the image number was one number less. I repeated this 13 times until I reached the last photograph I had taken. I switched the playback screen to thumbnails and saw 13 blank video images. I then thought I would delete these videos but when I tried to do so, I got the message, 'This picture cannot be deleted'.

My first thought was that I had accidentally pressed the video record button while carrying the camera over my shoulder, but to have got the 'images' I had would have required 13 accidental starts and stops – surely highly unlikely. Such accidental recording would not have prevented me deleting the images. For the record, when I was out taking photographs, I did not shoot any video.

I cannot understand what has happened, but it may be that some of your technical boffins can help. I look forward to hearing from you in due course.

**FA Gibson**

**A** I suspect that what's happened here is that you've put a memory card



Light streaks like this are caused by camera movement during a long exposure

## Light streaks on photos

**Q** Ok, so this is not a great photo, nor is it supposed to be a work of art – my wife only took it as a record of places we have been to for use as screensavers. What puzzles me is how these light trails can occur when the rest of the photo is still. It is a 1sec exposure, so has the camera moved (a lot) during a short part of the exposure and therefore the bright lights have trails? The darker parts are relatively stationary due to the larger percentage of the exposure. There are other photos in the sequence that are the same, but it's never occurred at any other concerts we've been to.

**Adrian**

**A** You're absolutely correct here. It looks like the camera has been held relatively still during the majority of the exposure, which means that the darker parts are relatively sharp. But the camera has then been moved downwards at the end before the shutter has closed, resulting in trails from the bright lights. It's therefore related purely to the long shutter speed. **Andy Westlake**

from one of your Sony cameras into your Panasonic GX7, and the card previously had some videos recorded on it. When you pressed the playback button, the camera tried to read the Sony files but couldn't recognise them, so instead said, 'This motion image cannot be displayed'. Because of the unrecognised format, the GX7 couldn't delete them either.

To avoid this sort of thing happening in the future, it's usually best to stick with using one memory card per camera, and not swap them around. If you do move a card from one camera to another, then it's good practice to format it before shooting, to avoid any problems. Note, though, that this will delete any pictures or videos that you have





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## Technical Support

recorded on the card, so you'll need to make sure they're all safely copied to your computer first.

**Andy Westlake**

### Wi-Fi remote control

**Q** My new Olympus OM-D E-M1 has Wi-Fi ability and will connect to a smartphone with a camera control app on it, enabling control of shutter speed, aperture, ISO, extended exposure time, and so on. My question is: does this connection depend on both devices being in range of a Wi-Fi network, or is there a direct link between the smartphone and camera, so I could operate the camera from the smartphone when both are out of

range of a Wi-Fi network? If your answer is no, surely a short-range Bluetooth radio link would have been an appropriate alternative medium for a remote camera shutter release? Are there any independent manufacturers that provide such an item?

**Stephen Shaw**

**A** Regarding the first part of your question, communication between your E-M1 and smartphone is direct. Basically, the camera sets up its own Wi-Fi network that your phone connects to, which means that you can use it as a remote release anywhere. Be aware, though, that full remote control over Wi-Fi is quite

battery-intensive for both devices, due to the streaming of a live-view feed. This isn't a problem if you just connect occasionally, but can add up if you connect the phone frequently over the course of a shooting session. To address this, the Olympus app includes a basic remote release mode, which lets you fire the shutter from your phone while leaving all control of settings to the camera itself.

Incidentally, a couple of Bluetooth-based shutter releases are available, though not, as yet, officially distributed in the UK. One is the Pixel BG-100, a Bluetooth wireless remote release that works with Apple devices and can store four configurable intervalometer programs. **Andy Westlake**



### BLAST FROM THE PAST

## Canon EOS 350D

**Ian Burley** looks at one of the earliest affordable DSLRs

**LAUNCHED** February 2005

**PRICE AT LAUNCH** £799

**GUIDE PRICE TODAY** £110

**SUCCESSOR** to the first sub-£1,000 DSLR – the EOS 300D – the EOS 350D is smaller and lighter than its predecessor. It also ushered in a raft of improvements, including a higher-resolution, 8-million-pixel, APS-C CMOS sensor and Digic II image processor.

**What's good** Noise is not something the EOS 350D is known for, even at moderately high ISOs. The AF system, particularly with USM lenses, is reliable and quick. You can use the massive range of EF-S and EF lenses from both Canon and third parties. For a DSLR, the EOS 350D won't break your back.

**What's bad** The EOS 350D is not a pro camera, and although it's one of the better examples of a plastic DSLR body, you'd be wise to select an example that doesn't look like it has been thrashed. The viewfinder view is relatively claustrophobic, though bright. The standard 18-55mm II kit zoom is quite poor for a Canon lens. Be especially wary of opening the (CompactFlash) memory card door while images are being saved, as unsaved images will be lost.



## HOW IT WORKS

I am  
your

# Lens mount

I HAVE been around ever since photographers needed cameras that facilitated the straightforward changing of lenses. The earliest lens mount that gained widespread popularity was the 39mm screw mount, widely associated with early Leica cameras from 1930 onwards. The same mount became a standard for enlarger lenses in the darkroom. In 1949, I gained

some width to 42mm (M42) thanks to the Zeiss Contax S, but more widely popularised by the East German Praktica brand, as well as Pentax in Japan and Zenit in the Soviet Union. Miranda went wider with a 44mm lens mount and later combined this with a four-claw bayonet mount.

### What's a bayonet?

The trouble with screw mounts is that it's difficult to line up the lens in the first place and then you have to spend time screwing the lens in. A bayonet mount just twists a fraction of a turn before being securely fastened to the camera body, locked into position with a pin or lever.

I also exist in a different 'breech-lock' form, where the lens doesn't rotate at all, but instead a ring on the lens side of the mount is rotated a fraction of a turn to secure the lens. With

breech-lock mounts there is no wear on the camera/body surfaces. The most widely used example of a breech-lock lens mount was the Canon FD system, based on the earlier Canon FL mount. Later Canon 'New Mount' FD lenses utilised a revised FD breech-lock arrangement that worked like a conventional bayonet where you rotated the lens to fix it to the body.

Today, I am mostly based on a simple three-claw design used in system cameras from as small as the Pentax Q to as large as Hasselblad, Leica S and other larger-format cameras. And thanks to me, changing lenses is a real breeze.





# MACRO PHOTOGRAPHY

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Due to popular demand, on **Friday 28 November 2014** we are delighted to welcome back **Heather Angel**, the renowned wildlife photographer with a passion for plants, mammals and macro photography.

See how reflectors, diffusers and fill flash help to improve macro shots in the field. Discover how to gain arresting macro still-life shots with

simple lighting – including window light, LED lights, fill flash and a light box. Examples of how depth of field is enhanced using focus stacking will also be shown and explained.

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PHOTO HACKS

# DIY fisheye for compact cameras

A DIY way to mod-up a fisheye lens for your compact camera or smartphone

THE UNIQUE effect produced by a fisheye lens makes it one of the most interesting optics for a photographer. However, it isn't cost-effective for the average amateur to splash out on one.

An alternative is a wideangle adapter that screws onto the lens's filter thread. When used on a wideangle lens, a fisheye-type effect is achieved, so you can experiment with taking fisheye images before deciding to buy such a lens.

However, there is an even cheaper way to get a fisheye effect from a compact camera, using a spyhole door viewer and a black film canister. In all, it should cost less than £10. Don't expect excellent results, but this should give a fisheye effect on a compact camera for next to nothing.



## What you will need

- Spyhole door viewer
- Black film canister
- Scissors or craft knife
- Pen
- Ruler



## HOW TO MAKE YOUR FISHEYE LENS



### 1 Make a holder tube

A black film canister is used to hold the door viewer in front of the lens. To ensure the door viewer doesn't come into contact with the lens, zoom to its maximum extension with the canister next to the lens, then mark the point of extension out with a piece of tape. This mark will be the furthest point the door viewer should be inserted into the film canister.



### 2 Attach the viewer

Eye viewers usually have two parts that adjust to fit any size door. Unscrew these two parts and, using scissors or a craft knife, carefully pierce a hole in the end of the film canister. Then place the part that contains the lens into the hole you have made in the canister. Note: do double-check that the door viewer will not come into contact with the lens.



### 3 Test it out

Lastly, hold your fisheye adapter lens up to the camera and take some photos. Going through the zoom range will quickly find a focal length that gives the best results. Also, you may find switching your camera to macro mode gets the best results, although it does depend on which camera and DIY fisheye lens you use.

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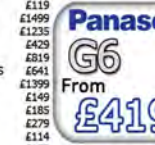


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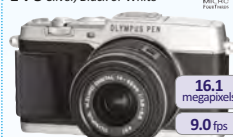


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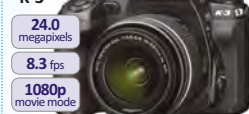
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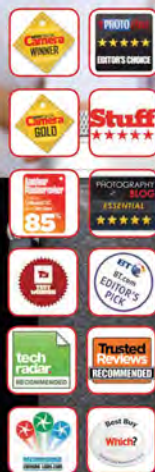
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- 20.2 Megapixels
- 10 frames/second
- ITR AF
- 65-point AF
- Dual Pixel CMOS AF
- ISO 16,000
- Full HD movie
- GPS



**NEW!**  
 Pre-order and claim up to **£250** cashback on selected lenses  
 See web for details

Pre-order a Canon EOS 7D Mark II from Park Cameras to be in with the chance to win a **Birding holiday in Spain!**  
 See website for details. Ends 05.11.2014

**WIN!**

## Canon EOS 5D Mark III

The EOS 5D Mark III is a full-frame 22.3 MP DSLR with 61-point autofocus & 6fps continuous shooting. Capture high-quality Full HD movies, with manual control over everything from frame rate to audio.

**FREE GIFTS!**

Body Only  
**£2,299.00**

+ 24-105 f/4 L IS  
**£2,899.00**

For refurbished bodies, call  
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Purchase the Canon EOS 5D III and receive a **FREE 12 month subscription to Adobe CC Photography plan** and either a **FREE Manfrotto MK055 XPRO3 tripod and ball head / 3-way head** OR **FREE Wacom Intuos Pro Medium**.  
 See website for details. Ends 28.10.14

### Canon EOS 1200D



18.0 MEGA PIXELS  
 3 FPS

Body Only + 18-55 IS II  
**£287.00 £349.00**

Get more out of your camera with the EOS Companion app

### Canon EOS 100D



18.0 MEGA PIXELS  
 4 FPS

Body Only + 18-55 IS STM  
**£375.00 £469.00**

Add a Canon RC-6 remote control for only £15.00!

### Canon EOS 700D



18.0 MEGA PIXELS  
 5 FPS

Body Only + 18-55 IS STM  
**£479.00 £549.00**

Add a Canon BG-E8 battery grip for only £120.00!

### Canon EOS 60D



18.0 MEGA PIXELS  
 5.3 FPS

Body Only + 17-85 IS  
**£499.00 £599.00**

Add a Canon BG-E9 battery grip for only £193.99!

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14mm f/2.8L II USM	<b>£1,669.00</b>	TSE 90mm f/2.8	<b>£1,124.00</b>
20mm f/2.8 USM	<b>£409.00</b>	8-15mm f/4L Fisheye USM	<b>£999.00</b>
24mm f/2.8 IS USM	<b>£1,224.00</b>	EF-S 10-18mm IS STM	<b>£299.00</b>
24mm f/2.8 IS USM	<b>£458.00</b>	EF-S 10-22mm f/3.5-4.5 USM	<b>£449.00</b>
EF-S 24mm f/2.8 STM	<b>NEW See web</b>	EF-S 15-85mm f/3.5-5.6 IS	<b>£579.00</b>
28mm f/1.8 USM	<b>£379.00</b>	16-35mm f/2.8L II USM	<b>£1,199.00</b>
28mm f/2.8 IS USM	<b>£409.00</b>	16-35mm f/4.0L IS USM	<b>£1,199.00</b>
35mm f/1.4L USM	<b>£1,099.00</b>	17-40mm f/4.0L USM	<b>£619.00</b>
35mm f/2.0 IS USM	<b>£469.00</b>	EF-S 17-55mm f/2.8 IS USM	<b>£619.00</b>
40mm f/2.8 STM	<b>£159.00</b>	EF-S 17-85mm f/4.0-5.6 IS USM	<b>£356.00</b>
50mm f/1.2L USM	<b>£1,149.00</b>	EF-S 17-85 IS (No packaging)	<b>£189.00</b>
50mm f/1.4 USM	<b>£279.00</b>	EF-S 18-55 IS II (No packaging)	<b>£70.00</b>
50mm f/1.8 II	<b>£80.00</b>	EF-S 18-135mm IS STM	<b>£359.00</b>
50mm f/2.5 Macro	<b>£234.00</b>	18-135 IS STM (No packaging)	<b>£299.00</b>
EF-S 60mm f/2.8 Macro	<b>£365.00</b>	EF-S 18-200mm f/3.5-5.6 IS	<b>£399.00</b>
MP-E 65mm f/2.8	<b>£853.00</b>	24-70mm f/2.8L II USM	<b>£1,549.00</b>
85mm f/1.2L II USM	<b>£1,549.00</b>	24-70mm f/4.0L IS USM	<b>£889.00</b>
85mm f/1.8 USM	<b>£289.00</b>	24-105mm f/4.0L IS USM	<b>£813.00</b>
100mm f/2 USM	<b>£359.00</b>	24-105mm (White Box)	<b>£739.00</b>
100mm f/2.8 USM Macro	<b>£385.00</b>	24-105mm f/3.5-5.6 IS STM	<b>See web</b>
100mm f/2.0L IS USM	<b>£699.00</b>	28-135mm f/3.5-5.6 USM IS	<b>£359.00</b>
135mm f/2.0L USM	<b>£769.00</b>	28-300mm f/3.5-5.6L IS USM	<b>£1,899.00</b>
180mm f/3.5L USM Macro	<b>£1,109.00</b>	EF-S 55-250mm f/4-5.6 IS STM	<b>£284.00</b>
200mm f/2.0L IS USM	<b>£4,449.00</b>	EF-S 55-250mm f/4-5.6 IS II	<b>£169.00</b>
200mm f/2.8L USM/2	<b>£569.00</b>	70-200mm f/2.8L IS II USM	<b>£1,699.00</b>
300mm f/2.8L USM IS II	<b>£4,899.00</b>	70-200mm f/2.8L USM	<b>£1,019.00</b>
EF 300mm f/4.0L USM IS	<b>£1,079.00</b>	70-200mm f/4.0L IS USM	<b>£959.00</b>
400mm f/2.8L USM IS II	<b>£7,799.00</b>	70-200mm f/4.0L USM	<b>£495.00</b>
400mm f/4.0 DO L USM IS	<b>£5,399.00</b>	70-300mm f/4.0-5.6 IS USM	<b>£389.00</b>
400mm f/4.0 DO IS II USM	<b>£989.00</b>	70-300mm f/4.0-5.6L IS USM	<b>£1,069.00</b>
400mm f/5.6L USM	<b>£989.00</b>	70-300mm DO IS USM	<b>£1,138.00</b>
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### Canon EOS 70D



20.2 MEGA PIXELS  
 7 FPS

Body Only + 18-55 IS STM  
**£815.00 £934.00**

Add a Canon BG-E14 battery grip for only £219.00!

### Canon EOS 7D



20.2 MEGA PIXELS  
 7 FPS

Body Only + 17-55 IS  
**£759.00 £1,299.00**

**FREE SanDisk 32GB CF** with the Canon EOS 7D. Whilst stock lasts

### Canon EOS 6D



20.2 MEGA PIXELS  
 FULL FRAME

Body Only + 24-105 f/4 L  
**£1,299.00 £1,799.00**

**FREE accessories** with the 6D! Offer runs 04.09.14 - 28.10.14

### Canon EOS-1D X



18.1 MEGA PIXELS  
 FULL FRAME

In stock from **£4,845.00**  
 See website for full details

Add a Canon LP-E4N spare battery for only £129.99!

### Canon PowerShot SX60 HS



16.1 MEGA PIXELS  
 65x

**NEW & DUE OCTOBER!**  
 SRP £449.99

See our website for full details and to place a pre-order!

### Canon PowerShot S120



12.1 MEGA PIXELS  
 5x

**Now only £279.00**  
 SRP £449.99

**FREE accessories** with the S120! Offer runs 04.09.14 - 28.10.14

### Canon PowerShot G7 X



20.2 MEGA PIXELS  
 4.2x

**NEW & DUE OCTOBER!**  
 SRP £579.99

**FREE Canon DCC-1870 Leather case** when you pre-order!

### Canon PowerShot G1X II



12.8 MEGA PIXELS  
 5x

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 SRP £749.99

**FREE accessories** with the G1X II! Offer runs 04.09.14 - 28.10.14

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A3+ wireless printer

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Vibrant and exciting A3+ printer

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Professional's choice A3+ printer

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 SRP £959.99

**FREE Datacolor Spyder4PRO OR 3 packs of Photo Paper Pro Luster**

### FREE Manfrotto 679B Monopod (Black)

when purchasing selected lenses before 28.10.2014.  
 Terms and conditions apply. Monopod claimed from Canon UK.

APPLICABLE LENSES	
17-40mm f/4.0L USM	
100mm f/2.8L Macro IS USM	
24-70mm f/2.8L II USM	
8-15mm f/4L Fisheye USM	
24-70mm f/4.0L IS USM	
16-35mm f/2.8L II USM	
70-200mm f/2.8L IS II USM	
16-35mm f/4.0L IS USM	
70-200mm f/4.0L IS USM	



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Canon EOS 500D Body	from <b>£189.00</b>
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Canon EOS 50D Body	<b>£229.00</b>
Canon EOS 70D Body	<b>£729.00</b>
Canon EOS 7D Mark I Body	from <b>£579.00</b>
Canon EOS 5D Mark I Body	from <b>£319.00</b>
Canon EOS 5D Mark II Body	from <b>£849.00</b>
Canon EOS 6D Body	<b>£999.00</b>

Canon EOS-1D Mark III Body	<b>£799.00</b>
Canon EOS-1D Mark IV Body	from <b>£1,799.00</b>
Canon EOS-1Ds Mark III Body	<b>£1,349.00</b>
Canon BG-E13 Battery Grip	<b>£99.00</b>
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Canon EF-S 17-85mm f/4-5.6 IS USM	<b>£99.00</b>
Canon EF 24-105mm f/4L IS USM	<b>£499.00</b>

Canon EF 70-200 f/2.8L USM	<b>£599.00</b>
Canon EF 70-300mm f/4-5.6 L IS USM	<b>£849.00</b>
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Park Cameras offer a large range of used, pre-loved equipment at great prices. We conduct a thorough quality check on all of our second hand items, testing and cleaning the products fully - we even provide a full sensor clean on second hand cameras in need! Our incredibly thorough quality checking processes have been established to ensure buying used equipment is a more stress free, hassle free option than ever.

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## CAMERAS

## LENSES

## BAGS

## TRIPODS

## PRINTERS

### NIKON D750

- 24.3-MP FX-format sensor
- Spectacular ISO
- Professional AF performance
- Sturdy tilt-screen monitor
- Built-in Wi-Fi
- Up to 6.5 fps burst rate
- Full HD (1080p) movies

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**NEW!**

**NOW IN STOCK!**

Body SRP £1,799.00

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24.2  
MEGA  
PIXELS

5 FPS

Body Only + 18-55 VR II  
**£394.00 £414.00**

Add a Nikon WR-T10 Wireless Remote for only £65!

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MEGA  
PIXELS

6 FPS

Body Only + 18-105 VR  
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24.2  
MEGA  
PIXELS

1080p  
FULL HD

Body Only + 18-55 VR II  
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Add a spare Nikon EN-EL14a battery for only £38!

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24.1  
MEGA  
PIXELS

7 FPS

Body Only + 18-140 VR  
**£809.00 £1,149.00**

**FREE GIFTS!**  
FREE accessories available! Offer ends 29.10.14. See website

### Nikon D610



24.3  
MEGA  
PIXELS

QUIET  
RELEASE  
MODE

Body Only + 24-85 VR  
**£1,389.00 £1,849.00**

**FREE GIFTS!**  
FREE accessories available! Offer ends 29.10.14. See website

### Nikon D810



36.3  
MEGA  
PIXELS

7 FPS

**NEW & NOW IN STOCK!!**  
See website for full details

Learn more about the D810 at  
[youtube.com/parkcameras](http://youtube.com/parkcameras)

### Nikon D4s



16.2  
MEGA  
PIXELS

11 FPS

In stock from **£5,199.00**  
See website for full details

Learn more about the D4s at  
[youtube.com/parkcameras](http://youtube.com/parkcameras)

## NIKON LENSES

AF-G 10.5mm f/2.8G ED DX <b>£549.00</b>	AF-D 85mm f/1.8D <b>£299.00</b>	AF-S 18-35mm f/3.5-4.5G ED <b>£519.00</b>
AF-D 14mm f/2.8D <b>£1,239.00</b>	AF-S 85mm f/1.8G <b>£375.00</b>	AF-S 18-105mm ED VR <b>£234.99</b>
AF-D 16mm f/2.8D Fisheye <b>£625.00</b>	AF-S 85mm f/1.4G <b>£1,177.00</b>	AF-S 18-105mm VR (White Box) <b>£175.00</b>
AF-S 20mm f/1.8G ED <b>NEW See Web</b>	AF-S 105mm f/2.8G VR <b>£629.00</b>	AF-S 18-140mm ED VR DX <b>£459.00</b>
AF-D 20mm f/2.8 <b>£463.00</b>	PC-E 85mm f/2.8D ED <b>£1,299.00</b>	AF-S 18-200mm ED DX VR II <b>£584.00</b>
AF-D 24mm f/2.8D <b>£369.00</b>	AF-DC 105mm f/2 Nikkor <b>£805.00</b>	AF-S 18-300mm ED VR DX <b>£629.00</b>
AF-S Nikkor 24mm f/1.4G <b>£1,465.00</b>	AF-D 135mm f/2.0D <b>£1,029.00</b>	AF-S 18-300mm ED VR DX <b>£679.00</b>
PC-E 24mm f/3.5D ED <b>£1,465.00</b>	AF-D 180mm f/2.8 IF ED <b>£695.00</b>	AF-S 24-70mm f/2.8G ED <b>£1,245.00</b>
AF-D 28mm f/2.8 <b>£243.00</b>	AF-D 200mm f/4D IF ED <b>£1,179.00</b>	AF-S 24-85mm ED VR <b>£409.00</b>
AF-S 28mm f/1.8G <b>£495.00</b>	AF-S 200mm f/2G ED VR II <b>£4,099.00</b>	AF-S 24-85mm VR (White Box) <b>£375.00</b>
AF-S 35mm f/1.4G <b>£1,295.00</b>	AF-S 300mm f/2.8G ED VR II <b>£3,999.00</b>	AF-S 24-120mm f/4G ED VR <b>£799.00</b>
35mm f/2 AF Nikkor D <b>£255.00</b>	AF-S 300mm f/4 D IF-ED <b>£1,029.00</b>	AF-S 28-300mm ED VR <b>£659.00</b>
AF-S 35mm f/1.8G ED <b>£465.00</b>	AF-S 400mm f/2.8G ED VR <b>£6,589.00</b>	AF-S 55-200mm DX Black <b>£199.99</b>
AF-S 35mm f/1.8G DX <b>£148.00</b>	AF-S 400mm f/2.8 FL ED VR <b>£10,399.00</b>	AF-S 55-200mm VR DX <b>£241.00</b>
AF-S 40mm f/2.8G ED <b>£185.00</b>	AF-S 500mm f/4G ED VR <b>£5,849.00</b>	AF-S 55-300mm VR DX <b>£279.00</b>
PC-E 45mm f/2.8D ED <b>£1,393.00</b>	AF-S 600mm f/4G ED VR <b>£7,069.00</b>	AF-S 70-200mm f/2.8 VR II <b>£1,579.00</b>
AF 50mm f/1.4D <b>£244.00</b>	AF-S 800mm f/5.6 FL ED VR <b>£13,995.00</b>	AF-S 70-200mm f/4.0 ED VR <b>£949.00</b>
AF-S 50mm f/1.4G <b>£279.00</b>	AF-S 10-24mm f/3.5-4.5G ED <b>£639.00</b>	AF-S 70-300mm IF ED VR <b>£439.00</b>
AF-D 50mm f/1.8 <b>£109.00</b>	AF-S 12-24mm f/4 G IF-ED <b>£839.00</b>	AF-D 80-400mm ED VR <b>£939.00</b>
AF-S 50mm f/1.8G <b>£149.00</b>	AF-S 14-24mm f/2.8G ED <b>£1,315.00</b>	AF-S 80-400mm ED VR <b>£1,899.00</b>
AF-S 58mm f/1.4G <b>£1,599.00</b>	AF-S 16-35mm f/4G ED VR <b>£829.00</b>	AF-S 200-400mm VR II <b>£4,899.00</b>
AF-D 60mm f/2.8 Micro <b>£368.00</b>	AF-S 16-85mm f/3.5-5.6G VR <b>£438.00</b>	TC-14E III 1.4x Teleconverter <b>£309.00</b>
AF-S 60mm f/2.8G Micro ED <b>£404.00</b>	AF-S 17-35mm f/2.8 IF ED <b>£1,499.00</b>	TC-14E III 1.4x Teleconverter <b>£449.00</b>
AF-S 85mm f/3.5G DX Micro <b>£375.00</b>	AF-S 17-55mm f/2.8G DX <b>£1,049.00</b>	TC-17E III 1.7x Teleconverter <b>£309.00</b>

Prices updated DAILY!

See [www.ParkCameras.com/AP](http://www.ParkCameras.com/AP) for details.

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**a7R**

In stock from **£1,529.00**

**a7**

In stock from **£1,159.00**

**a7S**

In stock from **£2,099.00**

**NEW!**

Meet the full-frame, palm sized a7 range: portability and capability in one. Featuring a 35mm Full-Frame sensor into a body half the weight of leading DSLRs, this is an exciting new landmark in the market.

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20.1  
MEGA  
PIXELS

WIFI

**NEW & COMING SOON!!**  
See web for full details  
E-mount lens compatibility lets you get creative

### Sony a6000 + 16-50mm



24.3  
MEGA  
PIXELS

11 FPS

**Now only £599.00**  
SRP £729.00  
Add a Sony NP-FW50 spare battery for only £64!

### Sony RX100 III



20.1  
MEGA  
PIXELS

2.9x

**Now only £699.00**  
SRP £759.00  
Add a Sony NP-BX1 spare battery for only £34!

### OLYMPUS E-PL7



**NEW!!**

23.3  
MEGA  
PIXELS

8.3 FPS

3.2" LCD

HD

Stock expected  
early October

If you've got an eye for style & don't want to spoil your look, yet want to take fantastic quality images, look no further than the E-PL7.

See website for details on our E-PL7 event!

### Olympus E-PL6



16.1  
MEGA  
PIXELS

5 FPS

+ 14-42 EZ **£429.00**  
Add an Olympus VF-4 digital viewfinder only £200!

### Olympus OM-D E-M10



16.3  
MEGA  
PIXELS

1080p  
Full HD

Body Only + 14-42 EZ **£499.00 £659.00**  
Test drive this camera for FREE! Available at both stores. See web

### Olympus OM-D E-M1



16.3  
MEGA  
PIXELS

1080p  
Full HD

Body Only + 12-50mm **See web £1,249.00**  
Test drive this camera for FREE! Available at both stores. See web

## Panasonic LUMIX GH3



**SAVE £950**

16.1  
MEGA  
PIXELS

5 FPS

3.0" LCD

HD

SD card

Body Only **£599.00**

+ 12-35mm **See web**

Add a Panasonic DMW-BGGH3 grip for only £224!

### Panasonic LUMIX GH4



16.2  
MEGA  
PIXELS

4K  
MOVIES

**IN STOCK!**

Body Only + 14-140mm **See web See web**

Learn more about the GH4 at  
[youtube.com/parkcameras](http://youtube.com/parkcameras)

### Panasonic LUMIX GX7



16.0  
MEGA  
PIXELS

3.2" LCD

Body Only + 20mm **£529.00 £699.00**

Add a DMW-BLG10 battery for only £55!

## Panasonic DMC-G6

## Panasonic DMC-GM5



16.0  
MEGA  
PIXELS

WIFI

+14-42mm Twin lens kit **£469.00 £629.00**  
Add a Panasonic DMW-FL360LE External Flash for only £247!



16.0  
MEGA  
PIXELS

WIFI

**NEW & COMING SOON!!**  
See website for full details  
Add a DMW-BLH7E spare battery for only £44!

### Panasonic DMC-TZ60



18.1  
MEGA  
PIXELS

3.0" LCD

**Now only £329.00**  
SRP £349.99  
Add an Optech D-Micro soft pouch case for only £17!

### Panasonic DMC-FZ200



12.1  
MEGA  
PIXELS

24x

**Now only £349.00**  
SRP £399.99  
Add an Optech D-Micro soft pouch case for only £17!

### Panasonic LX100



12.8  
MEGA  
PIXELS

FOUR  
THIRD'S  
SENSOR

**NEW & COMING SOON!!**  
See website for full details  
Pre-order before 30.11.14 & receive a FREE retractable lens cap

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6x7 Auto Bellows.....Mint-£299	MSC300 + 90mm F2.4 Lenses.....E+£349	Gitzo G1275M Off Centre Ball Head.....E+ / E+£49 - £65
77 Bayonet Skyline 1A.....E++£225	MSC300P + 70-120mm.....E+£349	G1321 Levelling Base.....E+£79
Lens Hood Takumar 135/4, 150/4.....E+£25	MSC300 + 90mm F2.4 Lenses.....E+£399	G1375M Off Centre Ball Head.....E+£75
Plain Prism.....Exc£35	MSC335P + 90mm F2.4 Apo + 70-120mm Lenses.....E+£599	G1576M Off Centre Ball Head.....Exc£99
	MSC335P + 90mm F2.4 Apogon.....E+£349	G1596 Feet.....E+£25
	P360 + 85mm F2.8.....E+£59	GC320 Tripod Holster + Strap.....E+£25
	P360AF + 85mm F2.8.....E+£49	No 27 B&S Head.....E+£25
	P3800 + 85mm Lenses.....E+£249	Pan & Tilt Head.....Exc£39
	Twinn Digital + Lenses.....E+£449	Rationelle no 6 P/Tilt Head.....E+£49
	Twinn Digital + 90mm F2.4.....E+£399	Stuedex 320 Extending Centre Column.....E+£25
	Zeiss Perkeo 315AV + 85mm.....E+£299	
	Zeiss Perkeo AV2500 AFS Body Only.....As Seen£49	
	Perkeo AV25000 AFS + 70-120mm.....As Seen£49	
	R2500 + 85mm F2.8.....E+£279	
	Royal AF Selectiv Av + 85mm/150mm Lenses.....E+£79	





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### PRINTER INK CARTRIDGES

## EPSON

COMPATIBLE & ORIGINAL INK

At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints. Here're the results from two independent ink tests that agree...



"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"  
- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing"  
- Computer Upgrade Magazine

Cartridge Code:	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
T007 Black	£29.99 16ml	£3.99 20ml, 3 for £10.99	Photo 790, 870, 890, 895, 900, 915, 1290
T008 Colour	£23.99 46ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£29.99 66ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£39.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830u, 925, 935
T027 Colour	£29.99 46ml	£4.99 50ml, 3 for £13.99	
T0341-T0347 Set of 7	£126.99 set of 7	Check Website.	Photo 2100
T0341/8, each	£15.99 17ml	Check Website.	Chameleon Inks
T0342/3/4, each	£18.99 17ml	Check Website.	
T0345/6/7, each	£18.99 17ml	Check Website.	
T0441-T0454 Set of 4	£49.99 set of 4	£14.99, 3 sets for £42.99	C64, C66, C84, C86,
T0441 Black	£21.99 13ml	£4.99 21ml, 3 for £13.99	CX3600/3650, CX6400, CX6600
T0452/3/4, each	£11.99 8ml	£3.99 21ml, 3 for £10.99	Parasol Inks
T0481-T0486 Set of 6	£69.99 set of 6	£19.99, 3 sets for £56.99	R200, R220, R300, R320, R340
T0481/2/3, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	RX500, RX600, RX620, RX640
T0484/5/6, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	Seahorse Inks
T0540-T0549 Set of 8	£109.99 set of 8	£35.99, 3 sets for £99.99	Photo R800, R1800
T0540 Gloss	£8.99 13ml	£3.99 21ml, 3 for £13.99	Frog Inks
T0541/2/3/4, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	
T0547/8/9, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	
T0551-T0554 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	Photo R240, R245,
T0551 Black	£8.99 8ml	£4.99 21ml, 3 for £10.99	RX420, RX425, RX520, RX525
T0552/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	Duck Inks
T0591-T0599 Set of 8	£99.99 set of 8	Check Website.	Photo R2400
T0591/2/3, each	£12.99 13ml	Check Website.	Lilly Inks
T0594/5/6, each	£12.99 13ml	Check Website.	
T0597/8/9, each	£12.99 13ml	Check Website.	
T0611-T0614 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	D68, D88,
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	DX3800/3850, DX4200/4250, DX4800/4850
T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	Teddy Bear Inks
T0711-T0714 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	S20, S21, SX100/105/110/115/200/205/210/215
T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99	SX400/405/415/515, D78/9/2120, B40W, BX300
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	DX4000/4400/5000/6000/7000/7400/8400/9400
T0791-T0796 Set of 6	£74.99 set of 6	Check Website.	Photo 1400
T0791/2/3, each	£12.99 10ml	Check Website.	Owl Inks
T0794/5/6, each	£12.99 10ml	Check Website.	
T0801-T0806 Set of 6	£51.99 set of 6	£19.99, 3 sets for £57.99	Photo P50, PX650/660/700W/710W/720WD,
T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	PX730WD/800FW/810FW/830FW/830FWD
T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	R265/285/360, RX560/585/685
T0870-T0879 Set of 8	£74.99 set of 8	Check Website.	Photo R1900
T0870 Gloss	£7.99 11.4ml	Check Website.	Flamingo Inks
T0871/2/3/4, each	£9.99 11.4ml	Check Website.	
T0877/8/9, each	£9.99 11.4ml	Check Website.	
T0961-T0969 Set of 8	£74.99 set of 8	Check Website.	Photo R2880
T0961/2/3/4/5, each	£9.99 11.4ml	Check Website.	Husky Inks
T0966/7/8/9, each	£9.99 11.4ml	Check Website.	
T1281-T1284 Set of 4	£29.99 set of 4	£14.99 set of 4	S22, SX125/130, SX420W/425W/445W,
T1281 Black	£7.99 5.9ml	£4.99 13ml	BX305F
T1282/3/4, each	£7.99 3.5ml	£3.99 10ml	Fox Inks
T1291-T1294 Set of 4	£42.99 set of 4	£16.99 set of 4	SX420W/425W/445W/525WD/620FW,
T1291 Black	£10.99 11.2ml	£5.49 16ml	BX305F/320FW/525WD/535WD/625FW/630FW,
T1292/3/4, each	£10.99 7ml	£4.99 13ml	BX635FW/640W/645FW/645FW/645FW,
T1571-9, each	£20.99 25.9ml each or £164.99 set of 8		B2W2WD
T1591-9, each	£14.99 17ml each or £107.99 set of 8		Photo R3000 Turtle Inks
T5591-6, each	£13.99 13ml each or £74.99 set of 6		Photo R2000 Kingfisher Inks
T5801-9, each	£41.99 80ml each or £329.99 set of 8		Photo RX700 Penguin Inks
No.16 Set of 4	£24.99 set of 4	£14.99 set of 4	Photo Pro 3800, 3880
No.16 Black	£7.99 5.4ml	£4.99 18ml	Workforce WF-2010W, 2510WF, 2520NF,
No.16 C/M/Y, each	£5.99 3.1ml	£3.99 13ml	2530WF, 2540WF
No.16XL Set of 4	£44.99 set of 4	£14.99 set of 4	Fountain Pen Inks
No.16XL Black	£14.99 12.9ml	£4.99 18ml	Expression Home XP300, XP102, XP202, XP205
No.16XL C/M/Y, each	£11.99 6.5ml	£3.99 13ml	XP302, XP305, XP402, XP405
No.18 Set of 4	£22.99 set of 4	£14.99 set of 4	High Capacity Daisy Inks
No.18 Black	£7.99 5.2ml	£4.99 18ml	Expression Photo XP750, XP850
No.18 C/M/Y, each	£5.99 3.3ml	£3.99 13ml	Elephant Inks
No.18XL Set of 4	£46.99 set of 4	£14.99 set of 4	Expression Photo XP750, XP850
No.18XL Black	£14.99 11.5ml	£4.99 18ml	High Capacity Elephant Inks
No.18XL C/M/Y, each	£11.99 6.6ml	£3.99 13ml	Expression Premium XP600, XP605, XP700,
No.24 Set of 6	£44.99 set of 6		XP800
No.24 B/L/C/M, each	£7.99 5.1ml		Polar Bear Inks
No.24 C/M/Y, each	£7.99 4.8ml		
No.24XL Set of 6	£69.99 set of 6		Expression Premium XP600, XP605, XP700,
No.24XL B/L/C/M, each	£11.99 9.8ml		XP800
No.24XL C/M/Y, each	£11.99 8.7ml		High Capacity Polar Bear Inks
No.26 Set of 4 (no PB)	£30.99 set of 4		
No.26 Black	£8.99 6.2ml		
No.26 Photo Black	£7.99 4.7ml		
No.26 C/M/Y, each	£7.99 4.5ml		
No.26XL Set of 4 (no PB)	£54.99 set of 4		
No.26XL Black	£14.99 12.1ml		
No.26XL Photo Black	£13.99 8.7ml		
No.26XL C/M/Y, each	£13.99 9.7ml		

If you cannot find the ink cartridges for your printer, please check our website, or give us a call, and we'll do our best to help. We stock what is probably the UK's largest range of ink cartridges and photo paper, including wide format ink cartridges and roll papers.

### Canon

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CLi8 All colours, 13ml, each	£10.99
CLi42 All colours, 13ml, each	£10.99
CLi42 Set of 8	£79.99
PGi9 All colours, 14ml, each	£9.99
PGi9 Set of 10	£89.99
PGi29 All colours, 36ml, each	£22.99
PGi29 Set of 12	£269.99
PGi72 All colours, 14ml, each	£10.99
PGi72 Set of 10	£99.99
PGi520 Black 19ml	£10.99
CLi521 B/C/M/Y/GY 9ml	£9.99
PGi520/CLi521 Set of 5	£46.99
PGi525 Black 19ml	£10.99
CLi526 B/C/M/Y/GY 9ml	£9.99
PGi525/CLi526 Set of 5	£46.99
PGi550 Black 15ml	£10.99
CLi551 B/C/M/Y/GY 7ml	£8.99
PGi550/CLi551 Set of 5	£42.99
PG40 Black 16ml	£14.99
PG50 Black 22ml	£21.99
PG510 Black 9ml	£11.99
PG512 Black 15ml	£16.99
PG540XL Black 21ml	£17.99
PG545XL Black 15ml	£16.99
CL41 Colour 12ml	£18.99
CL51 Colour 21ml	£25.99
CL511 Colour 9ml	£15.99
CL513 Colour 13ml	£20.99
CL541XL Colour 15ml	£19.99
CL546XL Colour 13ml	£18.99

#### Canon Compatibles

BCi6 All colours, 15ml, each	£2.99
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CLi8 B/C/M/Y/PC/PM 15ml	£3.99
PGi520 Black 19ml	£4.99
CLi521 B/C/M/Y/GY 9ml	£3.99
PGi525 Black 19ml	£4.99
CLi526 B/C/M/Y/GY 9ml	£3.99
PGi550XL Black 25ml	£4.99
CLi551XL B/C/M/Y/GY12ml	£3.99
PG40 Black 28ml	£13.99
PG50 Black 28ml	£12.99
PG510 Black 11.5ml	£13.99
PG512 Black 18ml	£14.99
PG540XL Black 21ml	£13.99
CL41 Colour 16ml	£16.99
CL51 Colour 24ml	£14.99
CL512 Colour 11.5ml	£15.99
CL513 Colour 15ml	£16.99
CL541XL Colour 15ml	£15.99

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### hp

#### HP Originals

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No.301 Black 3ml	£9.99
No.301 Colour 3ml	£11.99
No.337 Black 11ml	£18.99
No.338 Black 11ml	£18.99
No.339 Black 21ml	£25.99
No.343 Colour 7ml	£20.99
No.344 Colour 14ml	£28.99
No.350 Black 4.5ml	£11.99
No.351 Colour 3.5ml	£14.99
No.363 Black 6ml	£13.99
No.363 C/M/Y/PC/PM each	£9.99
No.364 Black 6ml	£7.99
No.364 PB/C/M/Y 3ml each	£6.99
No.364 Set of 4	£22.99
No.901 Black 4ml	£11.99
No.901 Colour 9ml	£14.99
No.920XL Set of 4	£46.99
No.932XL Black 22.5ml each	£21.99
No.933XL C/M/Y 8.5ml each	£9.99
No.940XL Set of 4	£69.99
No.950XL Black 53ml each	£24.99
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#### HP Compatibles

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No.21 Black 10ml	£7.99
No.22 Colour 21ml	£11.99
No.45 Black 45ml	£4.99
No.56 Black 24ml	£9.99
No.57 Colour 24ml	£12.99
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No.110 Colour 12ml	£10.99
No.300XL Black 18ml	£14.99
No.300XL Colour 18ml	£16.99
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No.301XL Colour 15ml	£16.99
No.336 Black 10ml	£7.99
No.337 Black 21ml	£10.99
No.338 Black 21ml	£10.99
No.339 Black 34ml	£12.99
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No.343 Colour 21ml	£12.99
No.344 Colour 21ml	£14.99
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No.363 Black 20ml	£6.99
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### brother

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No.29 Colour	£19.99
No.32 Black	£22.99
No.33 Colour	£24.99
No.36 Black	£19.99
No.37 Colour	£20.99
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No.26 Colour	£12.99
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**NP-FH50 for Sony** £19.99

**NP-FW50 for Sony** £24.99

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A range of professional battery grips from hahnel. All can take two Li-ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

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## SCREW-IN FILTERS

<b>KOOD Slim Frame UV Filters</b>	<b>Marumi DHG Slim Frame Multicoated Clear Protection Filters</b>	<b>Hoya HMC Slim Frame Multicoated UV Filters</b>
46mm £4.99	46mm £10.99	37mm £12.99
49mm £4.99	49mm £10.99	46mm £12.99
52mm £4.99	52mm £10.99	52mm £11.99
55mm £4.99	55mm £11.99	58mm £14.99
58mm £6.99	58mm £12.99	62mm £16.99
62mm £7.99	62mm £14.99	67mm £18.99
67mm £8.99	67mm £15.99	72mm £21.99
72mm £9.99	72mm £17.99	77mm £25.99
77mm £11.99	77mm £19.99	82mm £29.99
82mm £14.99	82mm £22.99	
86mm £19.99		
<b>KOOD Slim Frame Circular Polarising Filters</b>	<b>Marumi DHG Slim Frame Multicoated UV Filters</b>	<b>Hoya Pro-1 Digital Slim Frame Multicoated Circular Polarising Filters</b>
46mm £12.99	52mm £13.99	52mm £27.99
52mm £14.99	58mm £15.99	58mm £32.99
55mm £15.99	62mm £17.99	62mm £35.99
58mm £17.99	67mm £19.99	67mm £39.99
62mm £19.99	72mm £21.99	72mm £44.99
67mm £22.99	77mm £24.99	82mm £56.99
72mm £26.99		
77mm £29.99		
82mm £34.99		
86mm £39.99		
<b>KOOD Close Up Filter Sets (+1, +2 &amp; +4)</b>	<b>Marumi DHG Slim Frame Multicoated Circular Polarising Filters</b>	<b>Hoya Pro-1 Digital Slim Frame Multicoated Circular Polarising Filters</b>
52mm £26.99	52mm £31.99	52mm £52.99
58mm £34.99	58mm £35.99	58mm £60.99
	62mm £39.99	62mm £67.99
	67mm £44.99	67mm £75.99
	72mm £49.99	72mm £90.99
	77mm £54.99	77mm £107.99
	82mm £69.99	82mm £120.99

## SQUARE FILTERS

### KOOD P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens.
- 2) A filter holder clips onto the ring.
- 3) One or more P-Type (84mm wide) filters.

**KOOD square filters are manufactured in the UK, and are fully compatible with the Cokin P-Type filter system**

49mm Adapter Ring	£4.99	Circular Polarizing	£29.99
52mm Adapter Ring	£4.99	ND2	£9.99
55mm Adapter Ring	£4.99	ND4	£9.99
58mm Adapter Ring	£4.99	ND8 NEW	£10.99
62mm Adapter Ring	£4.99	ND2 Soft Graduated	£11.99
67mm Adapter Ring	£4.99	ND2 Hard Graduated	£11.99
72mm Adapter Ring	£4.99	ND4 Soft Graduated	£11.99
77mm Adapter Ring	£4.99	ND4 Hard Graduated	£11.99
82mm Adapter Ring	£4.99	ND8 Soft Graduated NEW	£13.99
Standard Holder	£5.99	ND8 Hard Graduated NEW	£13.99
Wide Angle Holder	£6.99	Light Blue Graduated	£11.99
Filter Wallet (hold 8 filters)	£9.99	Dark Blue Graduated	£11.99
		Light Sunset Graduated	£11.99
		Dark Sunset Graduated	£11.99
		Light Tobacco Graduated	£11.99
		Dark Tobacco Graduated	£11.99
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		Fog (strong or light)	£9.99
		Diffuser (strong or light)	£9.99
		Starburst (x4, x6 or x8)	£12.99
		Close-Up (+1, +2 or +4)	£12.99
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**Six-Piece ND Filter Kit £43.99**

Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Adapter Ring of your choice (49-82mm).

## LENS HOOD & CAPS

### Bayonet-Fit Lens Hoods

A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

ES-62 Canon 50/1.8	£9.99
ES-71II Canon 50/1.4	£9.99
ET-60 Canon 75-300/4-5.6	£9.99
ET-65B Canon 70-300/4-5.6	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-73B Canon 17-85 IS	£7.99
EW-78B Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 15-85 IS	£12.99
EW-83E Canon 17-40/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-45 Nikon 18-55 VR	£7.99
SH-006 Sony 18-70/3.5-5.6	£9.99

### Screw-Fit Lens Hoods

52mm Shaped Petal Hood	£6.99
55mm Shaped Petal Hood	£6.99
58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£9.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

### Lens Caps

Lens Caps Centre-Pinch Style	£2.99
Lens Caps White Balance	£9.99
Body Caps Ni/Ca/Px/OI/So	£3.99
Rear Caps Ni/Ca/Px/OI/So	£3.99

## STEPPING RINGS & MACRO

### Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

34-37mm	52-55mm	58-55mm	67-62mm
37-43mm	52-58mm	58-62mm	67-77mm
43-46mm	55-62mm	58-67mm	72-67mm
46-49mm	55-68mm	62-67mm	72-77mm
49-52mm	58-62mm	62-72mm	77-72mm

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Coupling Rings	£12.99
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Adjustable eyepiece, adjustable magnification, 360 degree rotating body. Ideal for close-up work.

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## TRIPODS

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**Vanguard AltaPRO263AT**

Aluminium 3-section tripod with magnesium canopy and Multi-Angle-Central-Column.

Weight: 2.00kg  
Load: 7.0kg  
Folded: 63cm  
Height: 165cm

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**SAVE £70**

**GH100**

Award-winning pistol grip head with spirit level, friction control and panoramic function.

Weight: 0.39kg  
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### Manfrotto

**Manfrotto 055XPBRO**

Aluminium 3-section tripod, aluminium canopy, horizontal tilting central column.

Weight: 2.40kg  
Load: 7.0kg  
Folded: 65cm  
Height: 176cm

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**804RC2**

Sturdy three way pan and tilt head with RC2 quick release.

Weight: 0.79kg  
Load: 4.0kg

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**496RC2**

Polar ball head with twin adjuster knobs and RC2 quick release.

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**055XPBRO + 804RC2**

RRP £251 **NOW £169.99**

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**055XPBRO + 496RC2**

RRP £251 **NOW £169.99**

**SAVE £81**

**MM294A4**

Aluminium 4-section monopod

Folded: 49cm  
Height: 151cm  
Weight: 0.60kg  
Load: 5.0kg

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**SAVE £10**

**MM294C4**

Carbon Fibre 4-section monopod

Folded: 49cm  
Height: 151cm  
Weight: 0.50kg  
Load: 5.0kg

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**SAVE £15**

### hähnel

**Triad 30 Lite**

4 section aluminium alloy tripod, reversible central column, built in spirit level. Supplied with BH30 alloy ball head, and carry case.

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Max Load: 4.0kg  
Folded: 56cm  
Max Height: 142cm

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**Triad 40 Lite** £49.99

Including BH40 alloy ball head.

Weight: 1.58kg  
Max Load: 5.0kg  
Folded: 60cm  
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4 section aluminium alloy tripod including 3-way fluid damped pan/tilt head and carry case.

Weight: 1.90kg  
Max Load: 5.0kg  
Folded: 61cm  
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Load: 12.0kg

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Heavy duty gimbal head with massive load rating. Flat mounting for lens.

Weight: 1.4kg  
Load: 23.0kg

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**Nissin**

A guide number of 60m/ISO100 and a clear, full colour LCD panel, makes this advanced unit simple to use. Covering a range of focal lengths from 24-105mm and including a secondary fill in flash unit. Includes built-in USB port for downloading images.

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EOS 7D + EFS 15-85 IS	£1,759	17-40mm f4 L	£619	24mm f1.4 L II	£1,224	1.4 X or 2 X EXTENDER III	£329
EOS 700D+18-55 STM	£589	14mm f2.8 L II USM	£1,669	50mm f1.2 L	£1,149	200 - 400mm f4L IS Extender	£8,699
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055 CX Pro 3	£259	MVH502AH	£125
055CXPro 4	£275		
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494 RC2 head	£46	496 RC2	£57
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# Final Analysis

**Roger Hicks considers...**

'Himalayan Railway, 1995' by Raghu Rai



© RAGHU RAI

Where ignorance is bliss, 'tis folly to be wise. Thus wrote Thomas Gray in his *Ode on a Distant Prospect of Eton College* in 1742. Everything is filtered through our own ignorance, our own knowledge. If you have travelled on the Darjeeling 'Toy Train', your response to this picture will be different to that of someone who has not. Likewise, it will vary according to whether you have been to India or not. How did Raghu Rai shoot this picture? Does it matter? We take from it what we bring to it.

The man's face is obviously the principal subject: clearest, with the most contrast. Then there are the ladies behind the glass, seen through reflections. Reflection means 'thinking' as well as what you see in a mirror. What is he reflecting upon? What are the ladies thinking about? What was the

photographer thinking about? Consider next the man near the edge on the lower right. What is he doing? A camera club judge might condemn him as an irrelevance, a distraction. In the age of Photoshop, we might be advised to clone him out. But no: he is part of the story.

## The prepared mind

Even his size, compared with the principal subject, is important. Think of religious paintings from the Far East: the most important deity is biggest, but the others all have their place. If there are no railway workers in heaven, God must fall back on omnipresence, a poor substitute for steam trains. The women are half hidden: a metaphor for India.

Look again at the picture. Anyone could have taken it. But they didn't: it was Raghu

Rai. Everything came together for him. How? Again: does it matter? Fortune favours the prepared mind (and camera). You can fall back on technical details – did he use a polarising filter to help see through the window? – but they are substantially irrelevant: it is the content and composition that make the picture what it is. Yes, anything can be analysed ad nauseam. But if you like this picture, why?

Of course, you can just say, 'I like it, and that's all that matters.' But why not try to put your preferences and dislikes in words? And defend them, using the same medium, imperfect though it is? Obviously, to a very considerable extent, likes and dislikes are non-verbal. Words are, however, useful tools: sometimes, the best we have. Is ignorance always bliss? Even if it is, should we always wallow in it?

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (Visit his website at [www.rogerandfrances.com](http://www.rogerandfrances.com).) Every week in this column Roger deconstructs a classic or contemporary photograph. Next week he considers an image by Charlie Lemay



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M.ZUIKO 12mm 1:2.9 Digital ED. Image courtesy of Eugene Palomado

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